$1.50/59287-4/March 1981/FDC
UK 60P

ROCK SCENE

JOHN LENNON & Yoko studio pics

TED NUGENT in depth • RAMONES

CRISS without KISS • B'way BOWIE

Exclusive RUSSIAN ROCK REPORT

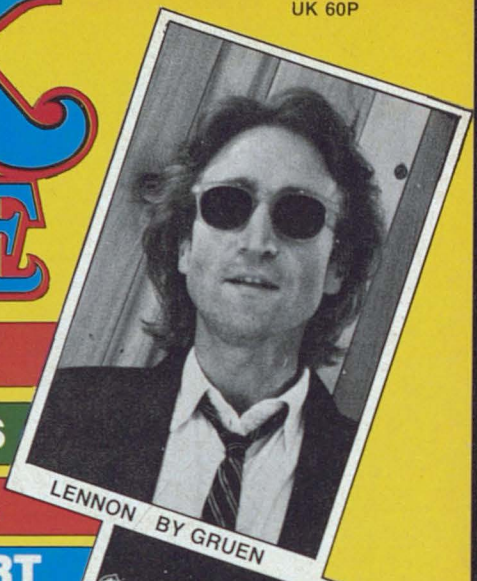
PATTI SMITH live • POLICE in Japan

CARS' Ocasek explains his songs

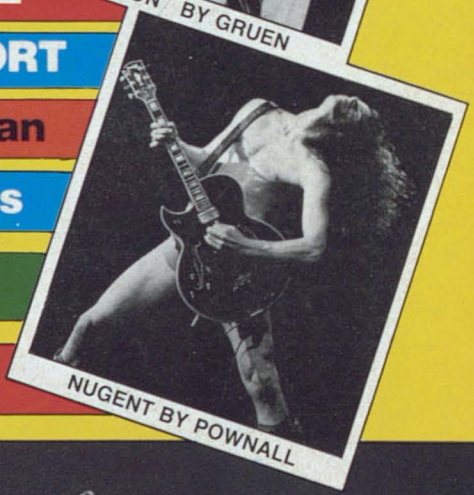
OVER 170 NEW PICS

PRETENDERS do it again

TALKING HEADS: URBAN ANXIETY and AFROSOUNDS

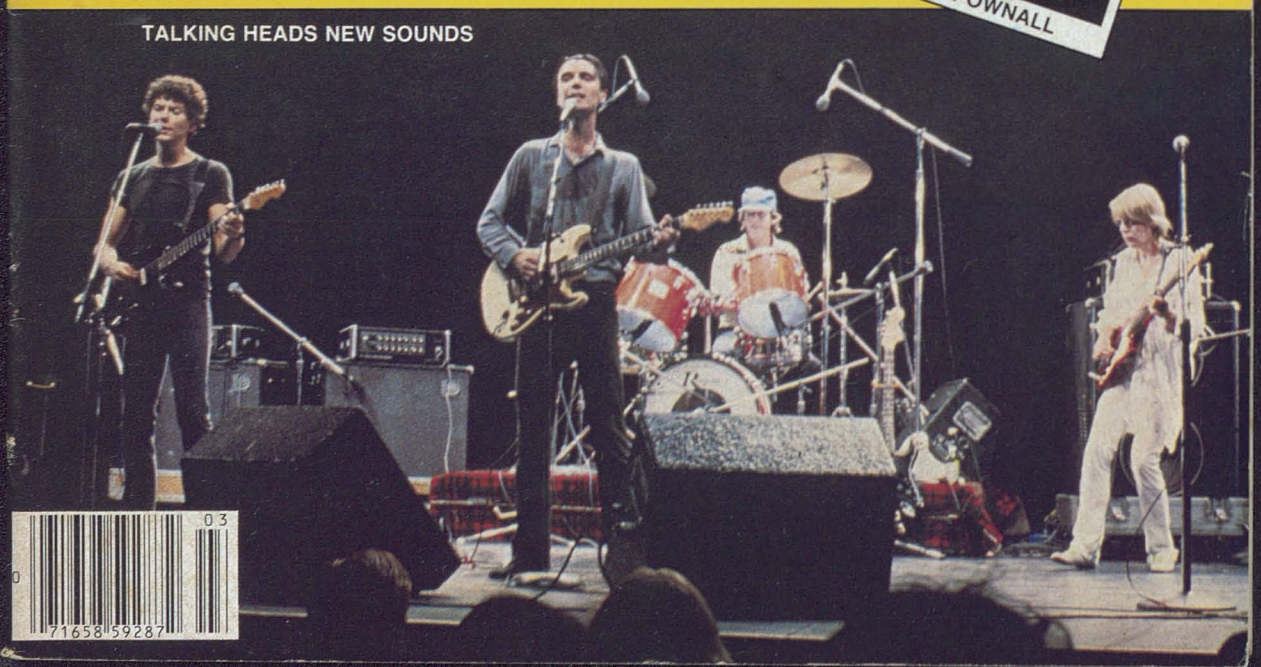


LENNON BY GRUEN

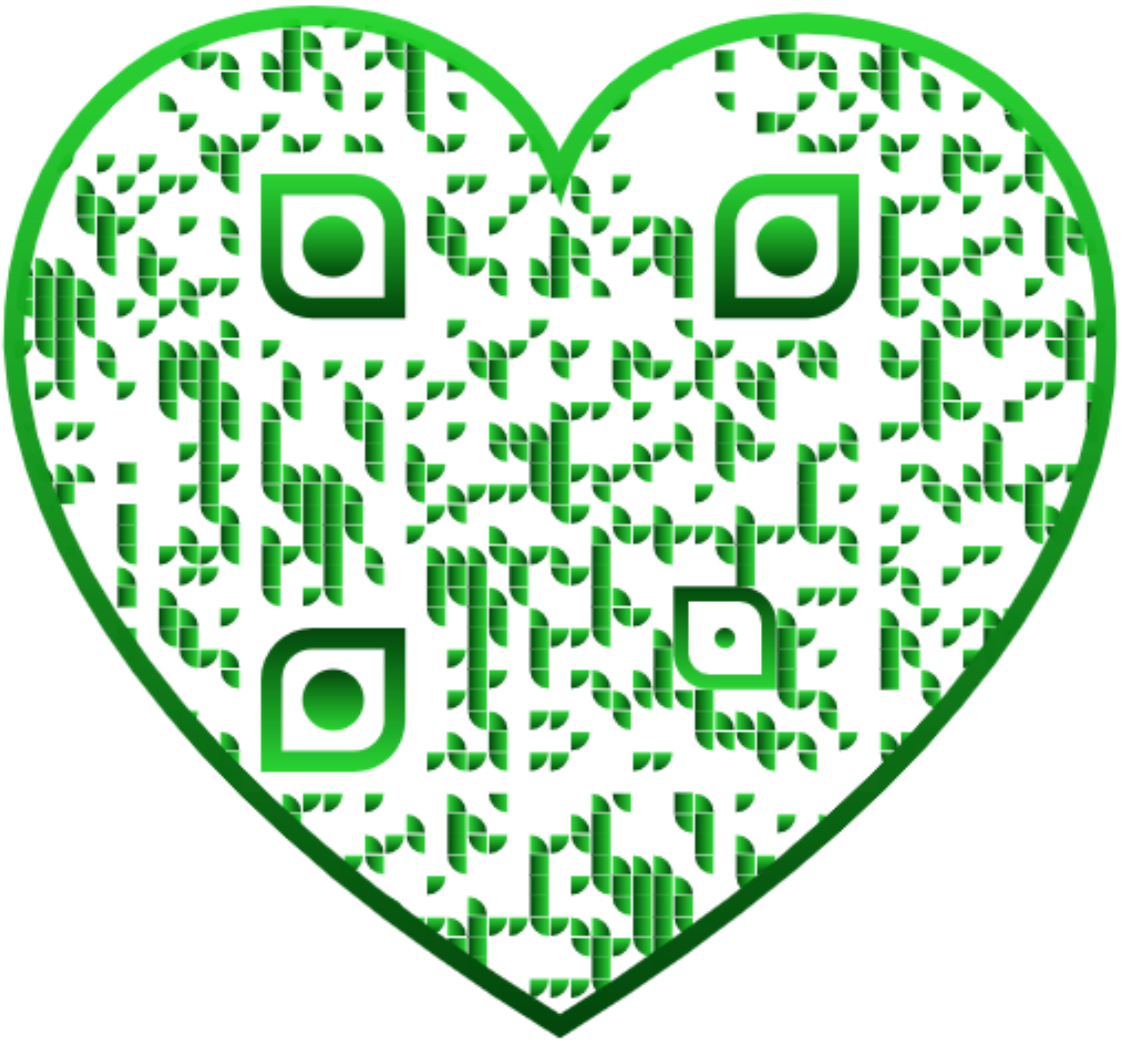


NUGENT BY POWNALL

TALKING HEADS NEW SOUNDS



03
71658 59287



You don't have to play hard to be heard.

When your amp isn't operating in its optimum power range, it can sound flat and lifeless. At lower volumes, subtleties in your playing get lost.

MXR's Dyna Comp and Distortion+ enable you to add sustain and get the right sound balance with full control over the harmonic character of the sound. So you can cut without being crass. At any volume.

The MXR Dyna Comp is the most popular level-limiting device on the market today. Level-limiting, an effect used extensively in professional recording, will make everything you play come out at an adjustable, pre-set volume. It allows each performer to be heard without overpowering others in the group.

The Dyna Comp also adds distortion-free sustain and punch, to give your instrument a professional, studio-quality sound. It's especially useful in stabilizing the sometimes erratic response of an electric guitar or electric piano. The Dyna Comp's Gain control predetermines its output level. A Sensitivity control increases sustain and attacks and also reduces unnecessary noise in the signal.

MXR's Distortion+ adds controlled harmonic distortion at any volume. Because of the exacting degree of control that it provides, the Distortion+ has become the most popular distortion unit available today. It offers a wide range of useful effects, from warm sounds reminiscent of an overdriven tube amplifier to pronounced "fuzz" sounds with long sustain.

The MXR Dyna Comp and Distortion+ are equipped with positive-action switches, so you can *feel* when the effect is In or Out, instead of relying upon a power-consuming LED. Both units have been designed for incredibly long battery life (300-400 hours).

By using the new MXR Power Converter, these units can be converted to A.C. Housed in a rugged, dye-cast case, the Power Converter is capable of directly powering several units at the same time. The Power Converter is now available at your MXR dealer.

The MXR Dyna Comp and Distortion+ are functional, no-nonsense units, ruggedly constructed to handle the tortures of the studio and the road. Like all MXR products, the Dyna Comp and Distortion+ reflect the highest professional standards and have been fully designed and built in the U.S.A.

MXR Innovations, Inc., 740 Driving Park Ave. Rochester, New York 14613, (716) 254-2910

MXR Musical Products Group

Unsolicited features and photographs cannot be returned without a stamped self-addressed envelope. The publisher assumes no responsibility for any unsolicated editorial materials.

ROCK SCENE

March 1981
Volume 9
Number 2

4 • **EDITORIAL**/past & future tenses
HOT PIX/Blue Angel, B-52's, Ponty
5 • **DOC ROCK**/comments
6 • **JOHN PRINE**/new chapter
SPRINGSTEEN/in Detroit
8 • **PETER NOONE**/trembles
JOHNNY COUGAR/what matters
10 • **TED NUGENT**/totally in-depth
13 • **PETER CRISS**/without make-up
CHEAP TRICK/ replacement
14 • **HOT PIX**/Robert Gordon, Mitch Ryder, more
15 • **CARS**/panoramas
16 • **PRETENDERS**/talk of the town
18 • **PAT BANATAR**/loves
ROCK GRANDMASTERS/Lou & Chuck
ANGEL CITY/darkroom
19 • **TALKING HEADS**/new sounds
20 • **PATTI SMITH**/Detroit Pix
22 • **NANTUCKET**/on tour with AC/DC
LENNY KAYE/at the Ritz
DAVID JOHANSEN/all around
24 • **DAVID BOWIE**/Broadway legit
A WALK IN JAPAN
26 • **BO DIDDLEY**/at his chateau
28 • **CITIZEN**/from out of nowhere
30 • **JOHN & YOKO**/exclusive photos
32 • **IAN HUNTER**/after dark
33 • **B-52's**/snapshots
34 • **RAMONES**/gabba birthday
36 • **JETHRO TULL**/all new
37 • **POLICE**/Japanese SRO
38 • **RS PIZZA PARTY**/guitar winner picked
40 • **SQUEEZE**/us
41 • **RECORDS**/in review
43 • **DOC ROCK'S**/new record
SINGLES/spinning swinging
44 • **BRIAN GUITARS**/Shure, sure
46 • **TOMMY MEC**/the chord connection
47 • **STEEL GUITAR**/Harry's notes
48 • **ROBINSON'S MYSTERIES**/illusions
49 • **FILM**/Sharon's Flash from 9 to 5
50 • **MUSICIAN'S MUSICIANS**/Scott Spray
AL STEWART/spelling bee
51 • **FROM RUSSIA**/with rock
52 • **U.S.A.**/here and there
54 • **NEW YORK ROCK**/ scenes
56 • **MODETTES**/meet Delta 5
58 • **L.A INSTANT PARTY**/come along
60 • **NEW BANDS**/they never stop coming
63 • **RAINCOATS**/wet songs

EDITORS/Richard Robinson
Lenny Kaye
ASSOCIATE EDITOR/Deane Zimmerman
SOCIETY/Lisa Robinson
MOVIES/Donald Lyons
RECORDS/Review Board Headed By
Lenny Kaye
HOLLYWOOD/Sharon LeMaire
MUSICAL INSTRUMENTS/Brian Guitars
COMICS/Howard Zimmerman
FOCUS/Bob Gruen

Publisher/Executive Editor Patrick Masulli
Circulation Director Lou Fein
Business Manager Cindy Rogers

Advertising Representative:
Patrick Masulli, 358 Fairwood Road, Bethany, CT 06525 (203-393-3082)

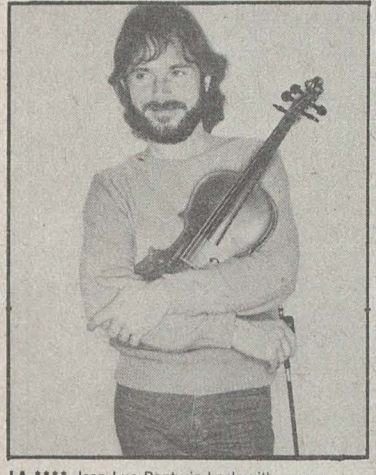
ROCK SCENE is published six times a year. All rights reserved by Four Seasons Publications, Inc., 358 Fairwood Road, Bethany, Conn. 06525. Printed in Canada. Written permission required from publisher to reprint or reuse any material. Direct all mail to publisher's address. Subscription Rates: $9.00 per year, U.S.A. (6 issues), $10.50 per year, Canada. All other foreign subscriptions $11.00.

AN EDITORIAL

Somehow, in the midst of the usual rock and roll hysteria, we forgot that last issue celebrated **Rock Scene's** fiftieth number, a milestone made all the more sweet by the long haul of the last eight years that "The Alternative to the Alternatives" has been in existence. We set out to put together a magazine that would take you, the reader, behind the world of the stage; to show the bars and stars of our favorite music as the life was really lived, day to day. More, we knew that most people get acquainted with rock as it lives around the corner from them, and that no cog in the wheel is more important than any other, be it the localest garage band to the most mega super-celebrity. Whether we were finding Talking Heads and Kiss in our "New Bands" section; chronicling the rise of the New York Dolls and the Patti Smith Group; watching the Ramones ride the subway or Paul McCartney go out for a pizza, we tried to stick to the philosophy that we're all in this together, musicians and audiences linked together as one. Our firsts are many—the first pictures of CBGB, for instance, or the initial media word on Television and Blondie—but we prefer to think of that as an accident of time and geography. We were there, and we did our duty, and perhaps we helped the music we love move forward just a little bit. There is certainly no perfection here, most especially in our stress on the Photo rather than the Word, but in a sense, we think of **Rock Scene** not just for today, but for ten years after, a record of people and places that will never be juxtaposed in just this way again. A scrapbook, if you prefer, marking our fads and foibles, the one-hit wonders pressed up against those who endure. The clubs, the groups, the faces that fade or survive. And one of those survivors is **Rock Scene.** As we move toward our golden anniversay and beyond, we'd like to thank all the writers and photographers who have made the first fifty issues such an archeological delight, and most of all, **our readership.** We report fact as it turns to fantasy, and they live it. As it was in the beginning is now and ever shall be, world without end. □

RICHARD ROBINSON/LENNY KAYE

HOT PIX



LA **** Jean-Luc Ponty is back with a new album called 'Civilized Evil' which he composed, orchestrated, and produced last summer in LA. With the release of the lp he's on tour in the US and around the world as well as considering offers for film soundtracks.

Atlanta *** B-52's Cindy Wilson and Kate Pierson ready for takeoff. (Pic: Bob Matheu)

NYC **** "I used to sing for the old ladies on the streets and they'd give me quarters," says Cyndi Lauper of Blue Angel. "I'd sing tunes from 'The King And I,' first doing the Deborah Kerr part and then singing the Thai kids' lines. My mother would always make me return the quarters." Since then Cyndi and the rest of Blue Angel having been playing for bigger stakes, playing the NYC club scene, and having their first album produced by Roy Halee who produces Simon and Garfunkel and Willie Nile among others.

ask Doc Rock

A couple of friends of mine and I want to start a rock and roll magazine. We have great ideas for it, like names, special articles, giveaways, interviews, and a few new added attractions. We want to be the best rock magazine ever (along with yours)! The problem is we don't know the first step on starting one. We have plenty of time because we're young (ninth grade) and I'm very interested in journalism and plan on taking the course for the next three years. My friends Lisa and Tammy are already great photographers and they also plan on taking courses the next three years. We are very dedicated and don't care how long it takes to finally get one underway, but how do we get started? Donna Rinne; San Pablo, Calif.

The old saw that most great work is ten percent inspiration and ninety percent perspiration should never be more true than here, and I'm glad that you realize you're going to have to work hard to achieve your goals. Since you do have lots of time to learn your trade (as it were), I think it's admirable that you and your friends are learning journalism and photography from the ground up. No knowledge is ever harmful, though of course, you have to remember that anything taught should be filtered through your own experience, so that the tail doesn't wind up wagging the dog.

But that doesn't mean that you should spend the rest of your school days in class; knowledge doesn't grow when it isn't being used, and might I suggest that you put some of your ideas on how to make a magazine work into starting a fanzine? It will give you a chance to work out your ideas in practice, and you'll begin to learn such basic skills as layout, story placement, cause and effect. When I was about your age (somewhere in the fourteenth century), I published a science-fiction fanzine called **Obelisk,** and though it only lasted three issues, it taught me more about my present work at **Rock Scene** than practically anything else. Another good route is school newspapers or journals. Whatever, the thing is to both express and communicate.

On a more practical level, getting your 'zine started is easier than you think. In the later portion of this column, I'll mention several fan magazines that are above average in conception and execution; you might send for one of those and use it as a model. It's important to choose your audience—do you want a general

(continued on page 65)

Field Mouse

It's the outdoor amp with big sound, small size, and the built-in rechargeable power pack . . . so it won't gobble batteries like a pig. It's small enough to go wherever you go . . . yet The Mouse roars when you get there.

No wonder The Mouse is owned by some of the best musicians in the field.

BRIAN GUITARS
61 AMITY ROAD
NEW HAVEN, CT 06525
(203) 387-1775

THE MOUSE BY Lectrosonics
Albuquerque, NM 87195 505-831-1010

JOHN PRINE CHAPTER EIGHT: STORM WINDOWS

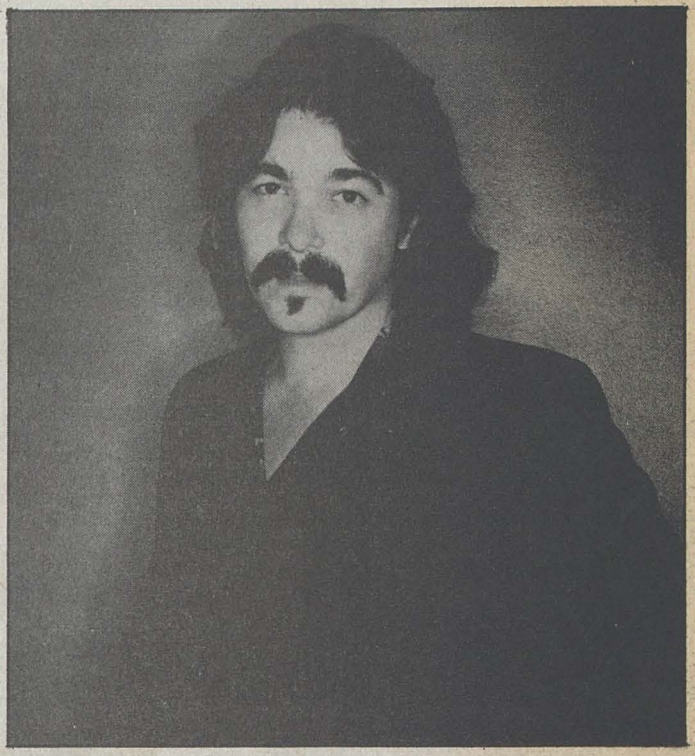
"In a way, things ain't really that much different than the way they were when I was six or sixteen, just different people and I travel a lot more," says John Prine about his singing career which began back in 1970 when he quit his job as a mailman in Chicago to pursue music full-time. "I'm just trying to find out which things really mean a lot to me so I can hang onto those, whether they're just feelings or dreams or whatever. If dreams are good to me, then hang on to that dream."

Prine's latest album is called 'Storm Windows' which mixes the influences he grew up with in Maywood, Illinois—rock and roll, country, and ballads. The album was recorded in Muscle Shoals with the help of producer Barry Beckett who helped found the Muscle Shoals Rhythm Section and has worked with the likes of Bob Seger and Bob Dylan.

"The 'Storm Windows' sessions were my first in Muscle Shoals," notes Prine. "I'd been down there several years ago . . . I got to know most of the Muscle Shoals guys pretty well during that time. Barry Beckett and I have talked about working together since then and we finally pulled it off. I told him before we got started that I wanted to make the album with my band and he said he wanted to try to get a better sound than I'd been able to get before. He also wanted to make sure we had all the tunes ready before we started recording, which was no problem because we'd just gotten off the road and had most of 'em down.

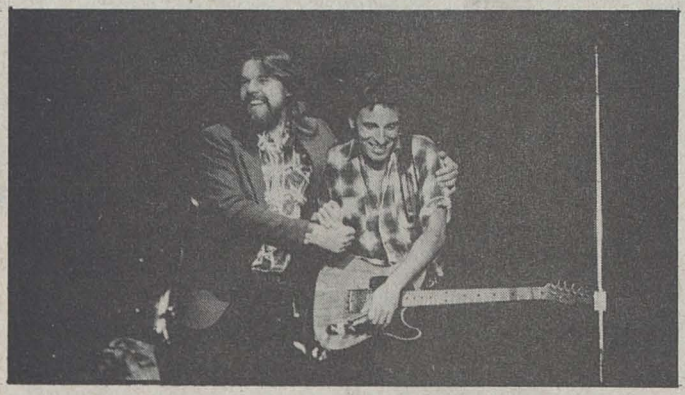
"We scheduled four days of rehearsals anyway, and wound up rolling the tape on the first night of rehearsals. Things rolled along pretty well from then on. We cut most of it live—we only overdubbed guitar solos and some fiddle. All the overdubs took a day and a half . . . . The album is about as representative of how we sound live as you can get without cutting it onstage.

"Of course there's another reason things went so fast on this one," says Prine, "There's nothing else to do in Muscle Shoals except make records. It's the only game in town—you gotta drive forty miles just to get a beer. So we wanted to finish up as soon as possible and get outta there!"□



John Prine—recording 'Storm Windows' was the only game in town.

SPRINGSTEEN ON TOUR



After his predictable marathon in the recording studio recording his latest epic—this time a double disc set called 'The River'—Bruce Springsteen headed out on tour. The first tour date was in Ann Arbor, Michigan at Chrysler Arena. The show went four hours with the fans giving Bruce back everything he rocked out. By the time delerium had set in it was Bruce's fourth encore, and then everything broke loose as hometown hero Bob Seger came out on stage with Bruce to do a duet on 'Thunder Road.' □

England **** The Gang of Four have made a name for themselves by espousing a radical political philosophy, but they drive it home with the force and tension of their hard, uncompromised rock. (Pic: Bob Matheu)

the robbin thompson band

Give the gift of music.

(two "b's" please)

ovation
OV 1759

available now on ovation records and tapes

NOONE'S TWICE NIGHTLY TREMBLES

Former Sixties' pop star and frontman of Herman's Hermits, Peter Noone is back with a new band called The Tremblers, and a first album called "Twice Nightly.' To promote the lp and band, Noone recently flew to the USA for a little cross-country glad-handing . . . □

Peter Noone 80's style, frontman for the Tremblers.

The Tremblers from left to right are George Conner, Randy Rice, Peter Noone, Gregg Inhoffer, and Robert Williams.

NIGEL TOURS WITH ELTON

Nigel Olsson along with bassist Dee Murray was an original member of Elton John's band back in 1969 when Elton first got started. But after three years drumming with EJ, Nigel quit to pursue his solo career which has produced one top twenty hit for him to date. Now Nigel is back with Elton, drumming on Elton's world-wide tour. In addition to playing drums with EJ's band, Nigel gets to perform four songs of his own taken from his two most recent albums.□

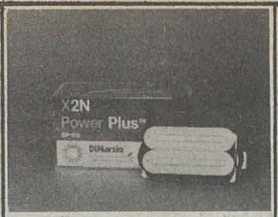
WHAT MATTERS TO JOHNNY COUGAR

"Before, when I'd finish an album I'd let others make the first comments about my work. Because I feel so strongly about this one, I've got to be the first to talk. I like it a lot," says John Cougar about his latest lp, 'Nothin' Matters And What If It Did.' "It's a good album, a real good album," he adds about the lp which was produced by ace guitarist Steve Cropper.□

ROCK SCENE & BRIAN GUITARS PRESENT

The World of DiMarzio

In the four years that we've been selling replacement pickups, DiMarzio has always been the front runner . . . and why not? They work hard trying to continually give you the sound you want at a price you can afford. Their pickups have become so popular that companies like B.C. Rich, and Hamer, for example, use DiMarzio's in their custom guitars. So, take a good look at the world of DiMarzio and I'm sure you will find the pickup you dreamed of buying "some day" at a price you can afford *right now* !



D1 X2N POWER PLUS.
Excellent rock pickup replacement for Les Pauls and other humbucking size pickups. **$49.95**

D2 DUAL SOUND HUMBUCKER.
Split coil rock pickup that allows you to change from a "Strat" sound to a heavy-metal sound with the flick of a switch. **$42.50**

D3 SUPER DISTORTION HUMBUCKER
Rock replacement for Les Pauls and other humbucking size pickups. A real screamer. **$39.95**

D4 PAF.
For that singing sustain. Fits Les Pauls and other Humbucking size pickups. **$34.95**

D5 SUPER II.
Clean sound for those who prefer more treble. Les Paul and other humbucking size pickups. **$34.95**

D6 SDS-1.
Hot rock for Strats. Fits all Strats and most single coil Fender guitars. **$34.95**

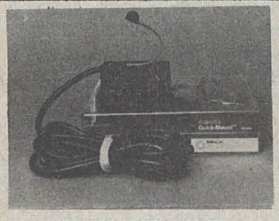
D7 FS-1.
Fat sound for Strat guitars and most single coil Fender guitars. **$29.95**

D8 PRE B-1.
Treble pickup for stock Tele's. Great sound! **$29.95**

D9 MODEL P BASS.
High clean output for Fender P bass and Fender P bass copies. **$34.95**

D10 MODEL ONE BASS.
Excellent for EB-0 and EB-3 basses. Also Fender Telecaster basses. Comes with coil tap switch. **$44.95**

D11 ACOUSTIC MODEL.
Transducer pickup for guitars, mandolins and other wooden string instruments. **$29.95**



D12 ACOUSTIC QUICK-MOUNT.
Highly recommended for all steel string acoustics. Humbucking sound. No pre-amp needed. **$39.95**

ROCK SCENE DEPT. DI-51
Box 3913
Bethany, CT 06525

Offer Expires March 1, 1981

SATISFACTION GUARANTEED!

Your Name _____

Address _____ Phone No. _____

City _____ State _____ Zip _____

Description	Item #	Quan.	Price Ea.	Amt.

We pay shipping. Canadian add 25% Sorry, no foreign	SUB TOTAL	
	Sales Tax 7½% Conn. residents Only.	
	TOTAL	

Check One:
MONEY ORDER ☐ **CERTIFIED CHECK** ☐ **PERSONAL CHECK** ☐

Orders pd. by M.O. or Certified check receive our **"EXPRESS SERVICE"** sent on receipt of order. Allow 3 wks. for personal checks to clear.

ROCK SCENE IN-DEPTH

Ted Nugent

By Carol Brown

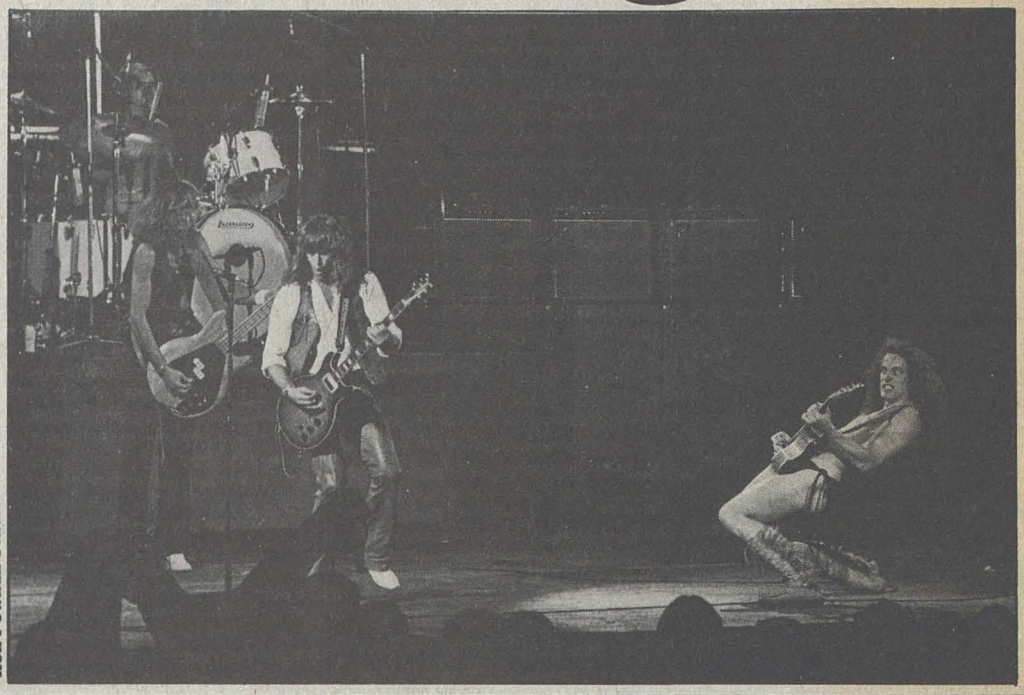


Photo by Paul McAlpine
Ron Pownall Studio © '80

My shows are truly beyond criticism. Sometimes I even amaze myself!" No, Ted Nugent is not a bashful man, and he's admittedly prone to overstatement. But not about his gigs, which are legendary.

Ted looked none the worse for wear when we sat down to talk recently after one of his extraordinary 90-minute power-rock sets.

"Tonight was only an average night," he admitted," . . . and it was incredible. Even my worst night is incredible, and on an incredible night it's awesome! I get off stage those nights and **I'M** in awe. But even the worst night is fantastic because the rituals are there and we're all excited about it."

"My most memorable gig ever?" Nugent laughed. "Tonight, because it's so recent." He thought for a moment." Not really. The one which flashes to my mind is probably the combination of unparalleled intensities at Pontiac Stadium on December 28th, 1978, and the presence of my father for the first concert of mine he'd even seen."

"My dad probably still hedvisions of me throwing the gear in the back of a Chevy Biscayne, goin' and settin' up and playing." He grinned. "And when he saw the four 40-foot semis full of gear, the quarter million dollars worth of sound equipment, the quarter million dollars worth of lights, the quarter million dollars worth of stage gear, the size of the stage, the 60,000 people, $25,000 indoor fireworks display (illegal, of course), and **HIS** kid up there rockin' his ass off—my dad was **BEAMING**!"

"Boy, did we rock that night—it was unbelievable. But every gig is memorable."

The 32-year-old Detroit rocker has shrugged off more than his fair share of brutal derision from rock elitists for nearly twenty years. "Anyone who's offended by what I do on stage or what I say on my records has no godamn business being there or buying the thing, anyway."

"I know what it is to set up the perfect rock 'n' roll tour!"

And with six platinum LPs to his credit since he joined with CBS/Epic in 1975, another due for February release, and the continuing ability to sell out one major venue after another and blow millions of minds with his high-decibel, power-packed metal sets—Nugent has little reason to be concerned about verbal mudslinging.

"After all," he explained. "I know what it is to set up the perfect rock 'n' roll tour. Let's face it . . . if you've made blueberry waffles a thousand times they're going to be fantastic. And if you've served a certain blueberry waffle fan for 15 years, you're gonna knock their heads off."

"And another reason my shows are beyond criticism," he continued on one of his favorite topics," is that I am the same profile as 90 percent of my fans. I want to hear this shit, and I can't get enough of it. So I'm delivering to myself—based on my needs and my wants and my cravings—to the same end that they're coming to see me."

We interrupted to ask Ted why he always uses a hollow body guitar in pursuit of the perfect sound.

"Why?" He shook his head. ". . . did you hear it tonight? That's why." Nuge admitted that on rare occasions he's used a Les Paul and a Stratocaster in the studio, and even more rarely, on stage.

"The reason I play the hollow body is that my ears crave the expanded dimension of sound that the hollow body can deliver. More resonance, more inner-galactic, reaching overtones. The feedback factor, the harmonic factor."

"You have to understand," he went on, "that the vast majority of halls in this country are diabolical for sound. And we just basically go for overkill with the system, so we crush any acoustics which may exist. There's no time for an echo to come back. By the time the echo tries to work up an echo we have it smothered against the back wall. You have to do that, otherwise you try to be artsy about it and it'll sound like bullshit. Caution will kill your sound every time."

"The Beast From 2,000 Decibels"

"And with the hollow body guitar, I mean I'll listen to tapes from these gigs in places where the sound is so bad, and I'm just astounded. The unique patterns that I played and the unique feedback notes that hang in space—**WOW!** Those kind of things just blow my mind."

And everyone else's, too! Nuge has been called the "Motor City Madman," and the "Wildman of Rock 'n' Roll." His awesome presence has been a threat and a promise to metal fans for nearly two decades.

"When I started playing the guitar," he told us, "I was only seven or eight years old. I only took about two years of lessons, but when I was nine or 10 they started teaching me some crap I didn't like so I said 'Get that shit out of here! **YOU ARE MY SUNSHINE?** I want to learn "Perfidia" and "Walk, Don't Run." I want to learn some Ventures' stuff. I want to learn some Chuck Berry songs.' "

"And luckily I had an incredible rock 'n' roll guitar teacher who could respond to my inclinations . . . which snowballed my learning process."

Snowballed indeed! Nugent put together his first group—the Royal Highboys—when he was 11 years old. According to Ted, it was a rock 'n' roll guitar band. Two guitarists and a drummer who did instrumentals, sang "Twist and Shout" and "She's the One" by the Chartbusters. The Highboys played Dave Clark Five songs, Beatles, Yardbirds, James Brown, Wilson Pickett, Sam and Dave. And Ted wrote his first song at 13.

"It was a song called 'Doorknob' " he laughed. "It was an instrumental in the key of E, and I could play it for you right now." He makes a fake dive for the nearest guitar.

A life-long friend of Ted's describes him as being "over the edge" by the time he was 16—"Beyond Possessed"—and capable of taking his audiences right along with him.

We asked Ted how his parents reacted to the reality of a burgeoning rock genius in the family.

"My parents ABHORRED what I was doing," he admitted. "They were frightened to death. At first, though, they were very encouraging, very supportive—as parents should be with a creative, musical or artistic venture by their offspring."

"HOWEVER, the guitar playing turned to rock 'n' roll and my father cringed. My mother was leary, but still supportive throughout."

Ted's mother, who now writes a rock music column for the Illinois Entertainer, is still one of his biggest fans. And his father?

"My dad," he told us "realizes now that rock 'n' roll doesn't necessarily turn you into a drug addict or a deviate of the gutter. That it can be good, clean fun, albeit questionable by his standards. He still recognizes me as an upstanding, honest, moral individual he enjoys going hunting with and spending a lot of time with."

"Those are the strongest sources of my energy and my security—the family ties that I have."

Believe me! It isn't easy to reconcile the manic double-live-Gonzo image with the relazed, affable 6'4" Nugent sipping a Coke and talking about his family.

"I think people need people, and although friendships can approach it, family is the best relationship to cultivate."

"And I got this daddy-thing down. I could change diapers in three seconds with a raw machette!" he laughed. "I have sunk my teeth into my paternal responsibilities to the point where it obscures my capabilities in any other function I perform."

Nugent was divorced a year ago, but he spends every other month with his children—Toby, four, and Sasha, seven. "They join me in the deer blinds, they've seen me hunt ducks and they've gone squirrel hunting with me. Plus when I'm on the road I talk to them every day—twice—when they wake up and go to school, and before they go to bed at night—to double check their toothbrushing procedures," he laughed. "If I'm anything, I'm superdad!"

"Those are the strongest sources of my energy and security . . . the family ties that I have."

Whew!

Ted is the first one to admit that his life is one of incredible contrasts, although he seldom chooses to talk about it.

"It's more like black and white. Just think. The two biggest things in my life are the most incredible extremes. There's the rock 'n' roll. And there's the home life."

"The rock 'n' roll—the pace is awesome. Hotel-hotel. Limo-limo. Interview-interview. Radio, TV, rehearsal, airplay—just boogie-woogie 'till you're goin,' or can go, beserk."

"Home—one spot. Getting up at sunrise. Cooking BREAKFAST. Doing LAUNDRY. Driving her to school. Taking her to ballet."

"Rock 'n' roll—every major population center on earth. Home—nobody. Me, Sasha, Toby. Millions versus three. I don't know which came first—my need for the contrast or my appreciation of it. But the extremes have CAUSED me to survive."

Ted's track record is hardly that of a simple survivor. Rock 'n' roll a la Nugent is admittedly pretty outrageous, but he's a star in every sense of the word. He attacks his music with all the delicacy of a demented dervish, his on-stage theatrical antics have all the earmarks of a grade Z Tarzan flick. And Ted is reputed to have been a regular charlatan since the day he put his first band together.

"Untrue!" he protested with a grin. "Maybe only a handful of people who are my close friends will ever realize it, but I've got such a big heart—I'm such a considerate guy, that it obstructs my intention. I mean it." Ted reacted with mock disbelief to our gales of laughter.

"Come on, really, listen. Godamn musician will come up with this nice line and believe me, I'll give it a consideration."

"Oh boy, sure Ted."

"Okay," he admitted, "It's rare. I'll usually just say 'shut up and play it my way,' but SOMETIMES that's where the big heart surfaces, and I SHOULDN'T DO THAT, because my immediate reaction through life has always ended up being the final decision."

"All too often though I give some guy a break. Maybe it's a roadie coming in and suggesting this kind of chord instead of what I recommended. And I'll do it because he's my friend of eight years and a professional in his field. And then the sonofabitch will mess up and I gotta go 'SEE!' So nowadays I will rely on my impulses 99 9/10 percent of the time, but I still got too big a heart."

Any number of musicians who've worked with Nugent—and there's been a regular parade of them (50 in the past 15 years)—might disagree with all his talk about being big-hearted. But Ted demands no more of others than he does of himself. And his material is highly complicated by virtue of its absolute simplicity, and his tyrannical insistence on its proper execution. He explained that one of his most difficult jobs is finding people who have the talent to play his music well without losing the feel of its basic appeal.

"The basic pounding of rock 'n' roll is boring to a real advanced musician. I consider myself a very advanced musician, but it still happens to be what I feel."

My band are all superlative on their instruments. My drummer could keep up with Buddy Rich any time he wanted to. But while playing with me he knows it's got to be HAMMER CITY. It's time to drive, not for the tricky quadruple piddle-diddle jazz lick at the end of a phrase. It's time for a boom-crack, boom-crack. It's time for the Neanderthal rhythms which are to be played with precision—which is as difficult as playing the tricky lines."

Nugent's program may seem crystal clear, but his awesome presence, the pace of his tours, and his demand for total compliance all help explain the enormous turnover in Nugent's entourage.

"Nobdoy HAS to keep up the pace I do," he assured us." I put out a memo to that effect last week." But there seem to be more turnovers ahead. "My guitar player/singer Charlie more than likely won't be with me next year. My bass player probably will, and my drummer Cliff Davies, who's been with me six years—a record—will not."

"My drummer has to be comfortable POUNDING," Ted explained. "He can't just try to expand his technical delivery. He's gotta apply his energy and capabilities to the confined format of my rock 'n' roll."

"And Cliff is without a doubt the most professional musician I've ever worked with. Without a doubt the most intelligent, practical, understanding and cooperative person I've ever worked with. I spell out my format to a T for my

TED NUGENT

band, and he has complied and delivered. And that is one hell of an accomplishment because he is an incredible musician. He is literally beyond playing my of kind of music, which isn't necessarily a plus or a minus, but a reality. And Cliff has got an absolutely incredible accomplishment under his belt because he's put up with me. Not that it's difficult, because it's well-defined. But if a musician can't put up with my options—and they are OPTIONS—I'll find someone who can."

It all seems simple enough, but ego deflation is rampant in the Nugent camp, and Ted admits that the search for musicians with the talent AND ego to follow his lead is an ongoing reality.

"In the pursuit of satisfying their egos not to get the spotlight—not to get the credit, the interviews, the fulfillment of speaking their piece the way I do at the drop of a hat—has GOT to be discouraging. I know I'm here because I WOULDN't settle for it. I could not be a 25 percent member of a band. I have too many ideas to exist like that."

"But there are people," he hastened to add, "who are not only going to be comfortable in this position. They're going to be good. And I have to find the ones who are going to fit both requirements, which isn't easy."

And on top of these demands, or "options" as Nugent prefers to call them, there's the unbelievable, rapid-fire pace of his tours, which are regular back-breakers, and Ted insists that nobody could ever offer him a gig he wouldn't take!

"We went out in April this year because the "Scream Dream" album was recorded so quickly and spontaneously. We recorded the whole damn thing in 16 days—finished it, and there we were in mid-March with nothing to do because we hadn't planned to go on the road 'til mid-May."

"So I called my agent and said 'Book us. You got 29 days. We'll take 26 concerts.' And I told everyone that anyone who died on that tour wasn't allowed to go with me this summer. And we went out and we just busted our asses."

Which is exactly what Nuge seems to have been doing since he was only an eight-year-old kid! As a teenager Ted literally dragged his Amboy Dukes band on a five-year, non-stop road odyssey. And he promoted the band virtually without support from any record labels.

Nugent confirms the story that in those early days they'd drive a thousand miles between gigs at 100 miles an hour—all day and night. They'd play, party, get back in the car and keep on driving. His record for non-stop driving was 51 hours—from Miami to Toledo and Kansas City. And a lot of musicians fell by the wayside and he just went on and played without them.

Ted maintains that his whirlwind pace isn't demanding on a healthy, intelligent individual.

"The minute you act stupid, though," he warned, "and your stupid actions take away from your physical and mental well-being, then you fall by the wayside. And in more specific terms—as soon as you start getting drunk and stoned—you fall. It's as simple as that."

Ted admits that there was a time when, as he puts it, "I would really chug down the old Seagram's. But then I realized that you didn't need none of that stimulant, man. You can do that stuff just on your own will. I know there are people who consider me Joe Chemical. I think that is one of the funniest things in my whole career. I mean, I'm straighter than Ozzie and Harriet."

Ted loves his kids, "They join me in the deer blinds, they've seen me hunt ducks and they've gone squirrel hunting with me."

Photo by Ron Pownall

"The Beast from 2,000 Decibels," "The rock equivilant to Conan the Barbarian"—Nuge has fostered and thrived on his outrageous reputation, but as a veteran of 20 years in the hard rock trade, he is better equipped than most to assess what's happening in rock 'n' roll today.

"Among my contemporaries," he told us, "ZZ Top is an awesome band. They have no rivals when it comes to R&B and rock 'n' roll. The Rolling Stones have no rivals when it comes to R&B, and R&B was really my first love. I mean I played more Mose Allison and Marvin Gaye than I did the Beatles at first.

"But I enjoy Van Halen for their energy and I enjoy Blackfoot for their song-writing and their playing. I enjoy Steve Marriott of Humble Pie, who has incredible R&B delivery. There's just an awesome array of talented artists out there. Neal Schon of Journey on the guitar. A lot of Bob Seger's music. Certainly Bob Seger's vocals are just FANTASTIC." He laughed. "I mean if I could sing like that I'd rule the planet.

"But what's really happening in rock 'n' roll," he went on, "is an inconsequential progression of the Chuck Berry syndrome. Sure, rock 'n' roll in general is predictable, but so is sex predictable, and it's very enjoyable. Eating is predictable, too. Some of the great things in life are blatantly predictable, but there's enough occasional subtleties and unique features to a given experience to perk the imagination—whether it's me comin' out on my godamn rope," he laughed, "or a song like 'Wango Tango,' or a Van Halen singing a certain line. It's very much based on the delivery."

Times have changed, but Nugent is still his own best publicist when he talks abour rock 'n' roll so easily and enthusiastically.

"I'm sure rock 'n' roll can be related to any number of rituals in life which have become comfortable, enjoyable and interesting to the point where the ritual is anticipated AND it's gratifying. But it's a rhythm, a feel, a spontaneous combustion of uninhibitedness which hasn't changed."

But what about the fans? We asked Ted if he feels they're more or less rowdy now than they were when he first went on the road.

The fans themselves aren't different now, he told us, but in the early '60s the shouting, the dancing, the sweating and the overall ambiance were literally thought to be demonic by a vast majority of society.

"The crowds I played for at dances in Detroit in '62 and '63 were a threat to the moms and dads norms more, I think, than they are these days—so many of them ARE the moms and dads now. Rock 'n' roll has been more clearly identified now, too. It's not so much a moral and social threat as just another basically safe albeit intense and occasionally misinterpreted as violent form of entertainment."

"Another form of primal scream therapy?" we ventured.

"Certainly is" he agreed. "But then it hadn't been properly identified as such. If it serves ANY purpose it's that, and anyone who can't figure that out is just one big sap.

"It's a typical overstatement," he went on, "but if it weren't for me and people like me who

(continued on page 64)

PETER CRISS: LIFE WITHOUT KISS

"It was time to take off the cat mask," says Peter Criss, former Kiss cat drummer who has left the super foursome to strike out on his own as a solo artist, kicking it off with his first non-Kiss solo album, 'Out Of Control.' The lp title doesn't reflect the facts of Criss' current stete, he's very much in control, having decided to leave the band, and then working on the album as singer, songwriter, drummer, producer, and arranger.

In making the break, Criss also stepped out from behind the grease paint that has

"I Needed to Make Music That Reflects My Feelings" He Says As He Goes Solo

kept his real self from the audience during the million dollar years with Kiss where his feline features were all that could be seen. "I was very nervous posing for my first photo session without my make-up on. The photographer told me to just be myself—but I'd forgotten how. Remember, I spent ten years with Kiss posing as the cat." Well, it may not have been ten years to the day, but it was a while, and during that time Criss broke into the bigtime.

Criss was a hardened veteran of the rock game well before he splashed at the top of the charts with Kiss. Born and raised in Brooklyn, he got his first drum set when he was 14 (he still owns it), and hung around the Metropole Cafe on Broadway in NYC trying to meet his hero, drummer Gene Krupa. His persistence paidoff, and he got a

job as fill-in drummer for Krupa's opening act. "I kept bothering Krupa with questions until he finally gave up and started giving me lessons," he remembers.

Although the details aren't complete as to the Criss-Kiss parting, Criss' press people say 'musical frustration led Peter to leave Kiss.' Criss himself says, "I've crossed the threshold, now I'm making a new beginning."

As for his lp 'Out Of Control,' Criss says, "This is **my** baby, and I never worked so hard in my life." He also observes, "The singer I respect the most is Sinatra, songs with real emotions are important . . . . I put a lot of heartache and hardtimes into this lp. People have told me they've cried and gotten goosebumps on some of these songs—and between you and me, that's what music is about." □

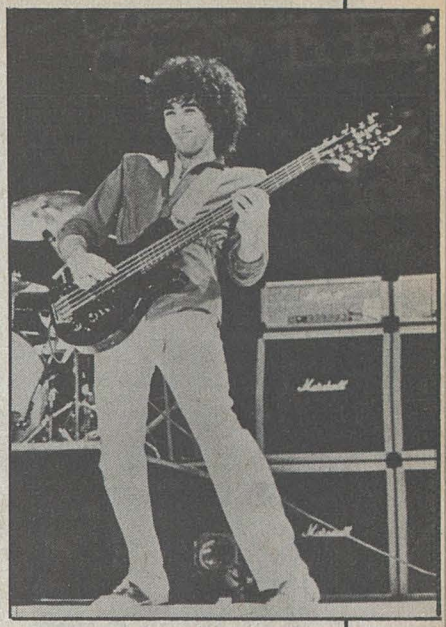
CHEAP TRICK CASTING CALL

Well, to tell you the truth, we had hardly recovered from the news that the Beatles had broken-up when the wires started burning with the flash that Peter Criss had quit Kiss. And there we were, trying to adjust nicely to that development, when what happens but we get the news that the original Cheap Trick is no longer. Is nothing sacred?! Sure there's still a Cheap Trick, but how can life ever be the same knowing that it ain't what it was . . .

The news released by Cheap Trick's record company, came in this statement: "By mutual agreement the members of Epic superstars Cheap Trick have announced that bassist Tom Peterson will no longer be a working member of the group as of August 26, 1980. Tom is being replaced by Pete Comita, an Italian citizen by birth who is currently residing in the U.S. Comita performed with Cheap Trick on their recent tour of Japan during Tom Peterson's past illness.

"Peterson is currently finishing a solo album which he has been recording for the past three months.

"**All Shook Up,** Cheap Trick's new album is scheduled for worldwide release features original members— Nielsen, Robin Zander, Bun E. Carlos, and Tom Peterson." □



Pete Comita steps into the Cheap Trick line-up, his bass guitar blazing, as he becomes the official fourth member of Cheap Trick following Tom Peterson's departure prior to the band's Japanese tour.

Rick Nielsen chats about cheap tricks new and old with Joe Walsh during the band's appearance at the Dallas Cotton Bowl.

New York *** Robert Gordon and John Cale talk that talk about Welsh rockabilly. Robert's just released a new album, and John's inside CBS studios here preparing his own solo release. (Pic: Pat Kepic)

New York *** West coast thrush Gloria Balsam, whose recent hit of "Fluffy" made her a much beloved figure in pup rock circles, looks as if she's having a good time on her first trip to the Big Apple. (Pic: Paul Saffy)

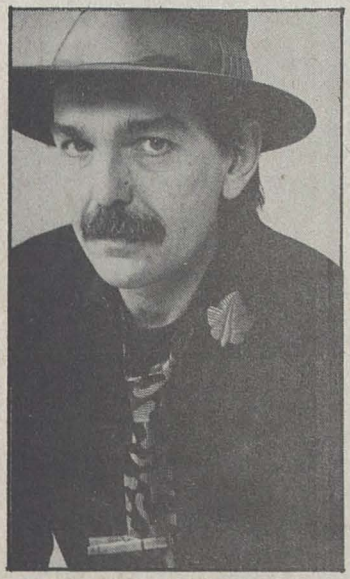
Detroit *** The lovely Carolyn may have left the Cubes as pictured here, but we hear it's only a step upwards for this primal Motor City rocker. (Pic: Deanne Nichols)

Detroit *** And when you say Motor City, let's start it with Mitch Ryder, who's seen many incarnations of the famous Sound and keeps on cookin.' (Pic: Bob Matheu)

HOT PIX

Cleveland *** 999 Let the world know that there's nothing like being on American tour when you're an English group (Pic: Bob Matheu)

Detroit **** The Romantics' "What I like About You" was one of the year's surprise hits, a favorite in rock-dance clubs from coast to coast, and the red leather boys are preparing their second album any day now. From l. to r.: Mike, Jimmy, Wally and Rich. (Pic: Bob Matheu)



LA **** The good Captain Beefheart is still weaving his musical spells along the yellow brick road. Most recent activity from the Cap is a European tour.

HOT PIX

Portland ***** **The Wipers** are one of America's most promising bands, with their own album, "Is This Real," showing great hunks of their on-stage power, and a new EP on the way featuring "Alien Boy," "Images of Man," "Telepathic Love," and "Voices In The Rain." We've caught the Wipers live and they are excellent, no ifs, and, or buts. Drop a line to Trap Records, P.O. Box 42465, Portland, Oregon, 97242, for the complete story. From l. to r. Sam Henry, Dave Koupal, and leader Greg Sage.

Do they know what it all means? The Cars from left: Greg Hawkes, Elliot Easton, David Robinson, Rick Ocasek, and Benjamin Orr.

CARS POWER

"When we record we always do the basics live, with all five of us playing in the studio," explains Cars lead singer Ric Ocasek. "Then, if we have any other little subtleties to add, we overdub. We usually only do about three takes of any given song, if we have to go that far. In most cases we'll have the songs pretty well down before we go in. But anymore than three takes I think is a waste of time. There's really not that much difference between the takes. In the end, it's the feel that's important. We've got to have that spontaneity."

The Cars' latest album, 'Panorama,' was recorded in New York at the Power Station with the finish-up work done at Cherokee Studios in Los Angeles. Once again, Rick Ocasek is the mastermind behind the Cars' music, having written all the tunes on this lp as he's done on the two previous albums except for one song he co-wrote with keyboardist Greg Hawkes.

"I feel that the words are there to be heard," says Ocasek about his ditties and the thought of those who listen to them. "So people can draw their own conclusions about the songs. My forte is to use words and change their meaning through the way they're used. So the listener finds it hard to predict or anticipate what he/she will hear next. Sometimes I use a cliche in an unorthodox way, in some way people aren't used to hearing it. I just sort of ramble on."

While on the subject of his songs, Ocasek also noted, "Each song to me has a particular oneness to it, a theme. When I sit down to write I usually try to get into the same state of mind I was in when I first thought about setting the idea to music. Sometimes the music comes first, then I fit words to the music. A lot of my writing is cinematic, written, in the third person. That way, people who hear a song find it easy to feel the song relates directly to them or to someone or something they're familiar with.

"To me, the songs are more fun if there's some element of mystery about what they mean.□

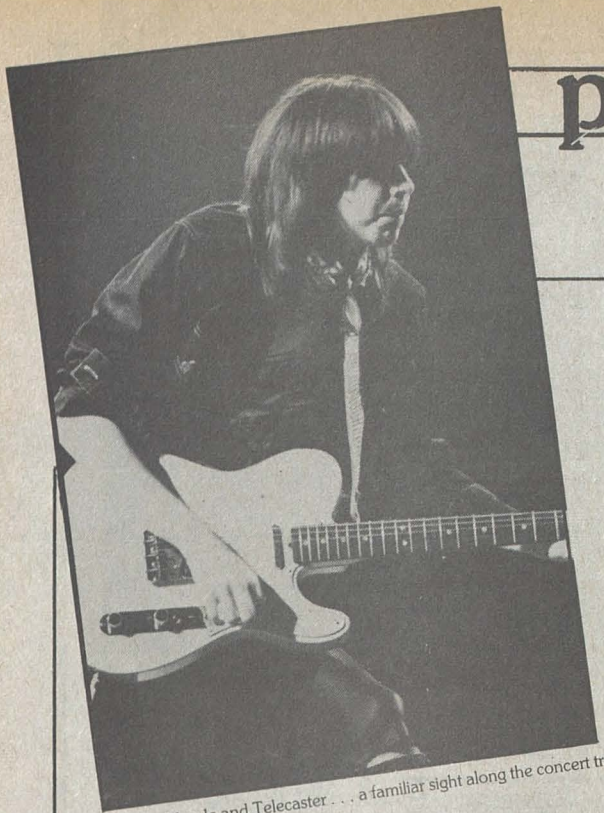
Philadelphia ***** JDB vocalist Nan Mancini and keyboardist Chris Darway celebrate their recent marriage along with a successful three day stand at the Bijou Theatre. (Pic: Brian Kushner)

New York *** WNEW disc jockey Scott "Electric Pogo Stick" Muni interviews Southside Johnny Lyons after a special noon concert at Trax that was beamed live to eight East Coast FM stations. Ah, ah, sittin' pretty. . . .

TORONTO *** The Kings have got a head start in Canada since they've done most of their rocking here. But now that ace producer Bob Ezrin is in the studio with them (just after he finished doing The Wall with Pink Floyd) we should be hearing from them soon.

pretenders

And why not? When your debut album goes platinum, and you're met with the kind of sold-out shows and positive adulation that has become the Pretenders' privilege this past year, you know that you're going to be the buzz



Chrissie Hynde and Telecaster . . . a familiar sight along the concert trail in a "Brass In Pocket" 'year.

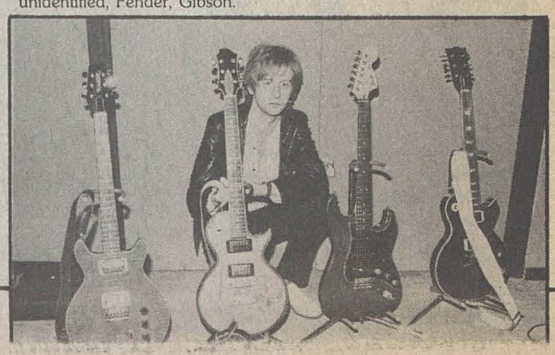
Chrissie leaves no doubt as to who's what in her band.

When in L.A., the band makes a stopover at the famous country Palomino Club. Ride, Chrissie, ride!

Pete Farndon drops in his knees, all the better to tickle his bass.

Martin Chambers and Chrissie team up for some-chiaroscuro rhythm work.

Jim shows off his backstage guitar collection. From l. to r.: Hamer, unidentified, Fender, Gibson.



THE PRETENDERS ARE THE TALK OF THE TOWN

on everybody's lips. Bob Matheu followed the band on their many American stopovers this past year, and presents the following visual diary.

All Photos: Bob Matheu

The Honeyman looks pensive.

Didn't we see the Rolling Stones take this shot once before? Or maybe it's the first time they've had to lie down all day. Good tour! □

The Pretenders find the red carpet laid for them at the U.S. of A.'s primo rock headquarters.

James Honeyman-Scott in a rare side view.

GRAND MASTERS OF ROCK
Chuck Berry and Lou Reed

Meeting on the same page and photo spread are two men whose influence can be traced through much of modern day rock and roll. Whether it's the "motorvatin' " elektraglide of Charles Berry, or the mystic Coney Island demimonde of Louis Reed, the line of their filial descendants looms large indeed. Of them it can truly be said that they have changed the shape of our music forevermore.

Photos: Deanne Nichols

Sporting a fancy string tie and a look of contentment, Chuck Berry takes the air before another in the barnstorming shows that have characterized his long and brilliant career.

Lou Reed knows that sunglasses make or break the man, whether they're worn over the eyes and dangling from a shirt. Just returned from world tour, Lou wonders what confounding new direction he'll place himself in next.

One thing remains the same: the quest for the eternal autograph. Chuck signs his beloved moniker. □

A long-limbed look at Pat Benatar, who's proved herself a Heartbreaker many times over during the past year.

PAT BENATAR LIVES FOR LOVE

Riding the crest of a gold album and a pair of hit singles, Pat Benatar looks to be the newest poster girl in the rock pantheon. The sloe-eyed beauty paved the way toward her second album (*Crimes of Passion*, by a tour of the northeast territory, photog K.B. Shoots caught up with her in one of the hottest clubs of New Jersey, West Orange's Creation.

Pics: K.B. Shoots

This is what's known as Just One Look, as Pat attempts (and succeeds) to hypnotize her lead guitarist.

ANGEL CITY'S DARK ROOM

One of Australia's hottest rock bands, Angel City has just seen the release of their second album, 'Dark Room,' and have made their second tour of the U.S. to back it up as openers for The Kinks. The 'Dark Room' album is already double platinum in Australia and has produced three hit singles for the band downunder.

Angel City's formula for success is spread across five members and is perhaps a key to their multi-dimensional attraction to rock audiences. Most of their songs are written by brothers Rick and John Brewster who share lead and rhythm guitar roles and their lead singer, Doc Neeson. Backing the Brewsters and Neeson are drummer Graham Buzz Bidstrup and bassist Chris Bailey.

With countless music awards, hit singles, and hit albums credited to them in Australia, the band is breaking big in the U.S. From left are Rick Brewster, Doc Neeson, Graham Bidstrup, Chris Bailey, and John Brewster.

Doc Neeson's dynamic approach to live performances and vocals is the spark that ignites the Angel City show. □

TALKING HEADS: URBAN ANXIETY AND AFROSOUNDS

"We are not the same as we used to be," said David Byrne as the new nine member (up from four) Talking Heads took the stage at Canada's Heatwave Festival last summer. The added members—extra keyboard, bass, guitar, percussion, and femal vocalist—are the result of an addition to Talking Heads' sound that is being described as 'African inspired.'

TH bassist Tina Weymouth admits the band are musical 'overachievers.' She says, "We were more interested in not limiting ourselves, in allowing ourselves to develop naturally." The results of that natural development are albums that started with 'Talking Heads: 77' and went on to 'More Songs About Buildings And Food,' 'Fear Of Music,' and their most recent release 'Remain In Light.'

Although they found their first audiences in the punk wave movement in New York City in 1975-76, the band is typical in being atypical of that scene and the other bands in it. Three of them, David Byrne, Chris Frantz, and Tina Weymouth (the original trio), had studied architecture at Harvard before abandoning buildings for music. "We became disenchanted, actually bored, with the contemporary art scene. So we decided that pop music would be the most fun and the most accessible way of communicating."

The trio was augmented by Jerry Harrison in April 1977, who came from a New York band called the Modern Lovers to add his keyboard sounds to the Talking Heads. Harrison rounded out the Heads' sound, but their music, according to Byrne was "still a little more oddball and wacky than it is now."

A part of the TH's musical success on record is Brian Eno, former member of Roxy Music and co-creator with David Bowie. Eno has worked with the band on their last three albums including the new one which was recorded in the Bahamas and New York. The new lp, 'Remain In Light' features eight original songs and utilizes the talents of several other musicians besides the TH's.

Summing up their current status and future hopes and dreams, David Byrne comments, "We're in a funny position. It wouldn't please us to make music that's impossible to listen to, but we don't want to compromise for the sake of commerciality. It's possible to make exciting, respectable stuff that can succeed in the marketplace."□

Melodies for the marketplace, The Talking Heads from left are Tina Weymouth, Jerry Harrison, Chriss Franz, and David Byrne.

PATTI WAVES THE FLAG

All Photos: Deanne Nichols

In her first stage appearance since embarking on sabbatical, Patti Smith appeared in a special benefit for the Detroit Symphony Orchestra on Flag Day in her new hometown. Featuring music and films of all persuasions, the benefit-organized by Fred "Sonic" Smith and Patti—was grand success, featuring a vaudeville progression of strange, anarchic combinations, whose only thought was to bring back the "new" into New Wave. Pattie both sang and read poetry, Richard Sohl performed selections from Mendehlsohn and Debussy on the piano, particles of Sonic's Rendezvous and PSG tried out experimental selections, and the ghost of Jackson Pollock hovered over all. Not a usual bill of fare, but one which stretched the corridors of imagination. Local photographer Deanne Nichols was on hand to record the happenings in a **Rock Scene** exclusive.

Here's a sight to thrill all those who've missed Patti on the concert trail: La Smith in full throat.

To the accompaniment of Hans Namuth's glorious action film of Jackson Pollock at work, Patti and Fred trade cataclysmic horn riffs.

Bassist Gary Rasmussen of Sonic's Rendezvous provides thick slabs of bottom to the lower frequencies.

One of the pieces Patti tried out was the improvisatory incantations of "Afghanistan."

JEAN-LUC GODARD ON PATTI

Famous European director Jean-Luc Godard recently passed through New York to answer questions about his new movie, "Every Man For Himself." In the course of a discussion with writer Jonathan Rosenbaum, he mentioned a few remarks that we thought worthy of passing on. He is speaking of several innovative changes of rhythm in his movie, such as stop-frames, and how the written script sometimes inhibits directors. . . .

"Today in any current picture the actors speak at the same speed that they speak on TV, where there is no risk. Images come just because of the spoken words: **he** has to say that, **she** has to say that, **they** have to say that. So they don't look at what they're shooting anymore, and they don't listen to the sound. They just listen to the words and see if they correspond to the written words.

"There's much more story in a piece of music by John Coltrane or Patti Smith than in most films now. They lack a picture sometimes, but they're doing a kind of screenwriting without a screen, without writing. And there's much more than in regular movies. The way they work with sophisticated equipment—I mean, maybe the camera, lab and editing table are sophisticated, but the in-between is so conservative!

"The way they make records is much more bold than the way we shoot movies. They record at night when they feel like it. They do it in pieces, they do it again, they make changes—they discover from listening what's to be done. But in movies, the written script is obeyed like a law.

". . . I'm trying to put pictures on a year's schedule, working from time to time rather than continuously. I'm trying to work with some of the actors who know me now, so we can set up a session and then meet again, say, a month later. The aim is to build the music together. I mean, Patti Smith and her piano player are working more closely than I work with my cinematographer." □

Everyone got together at the end for a twenty minute version of "City Slang." With Fred's Mosrite leading the way, Gary and the PSG's Lenny Kaye thunder along with those demonic chords.

The printed word receives no short shrift. Patti not only read from the Bible, but also from her bestselling collection of poems, "Babel."

Patti lets fly with a few split-harmony notes herself.

The closer? The Doors' epic "The End" moved gracefully into (what else?) "The Star Spangled Banner." Happy Flag Day, and here's to next year's DSO gathering! □

Nantucket relax at Aunt Charley's somewhere below the Mason-Dixon line. From left they are Mark Downing, Eddie Blair, Tommy Reed (standing) Pee Wee Watson, Larry Uzzell (standing) and Kenny Soule.

The boys know that r&r stands for rest and recreation as much as it does rock and roll.

NANTUCKET ON THE

Eleven years ago in Jacksonville, North Carolina a singer and two guitar players got together at the same high school to form a band they called The Stacks Of Gold. Two years later, in 1971, they changed the name of the band to Nantucket Sleighride after the title of an album by the then popular band Mountain, eventually shortening their name to the present Nantucket.

The three original members of Nantucket–singer Larry Uzzell, lead guitarist Mark Downing, and guitarist-songwriter Tommy Redd–have

Striking a serious note as Aunt Charley looks on, Nantucket considers the shortest way to the top.

NINA IN NYC

Photos By Bob Gruen

Germany new wave star Nina Hagan finally made it to the US to the delight of her cult following. Here she is rocking out onstage at the Mudd Club.

Nico checks out Nina's get-up backstage before the show. □

LK AT THE RITZ

Pix By Bob Gruen

Lenny Kaye gets complex as he rocks out a searing guitar solo on the lovely "I Cry Mercy" when he appeared at The Ritz during Boys Night Out which featured Lenny's band as well as The Others, The Senders, and Johnny Thunders & Gang War.

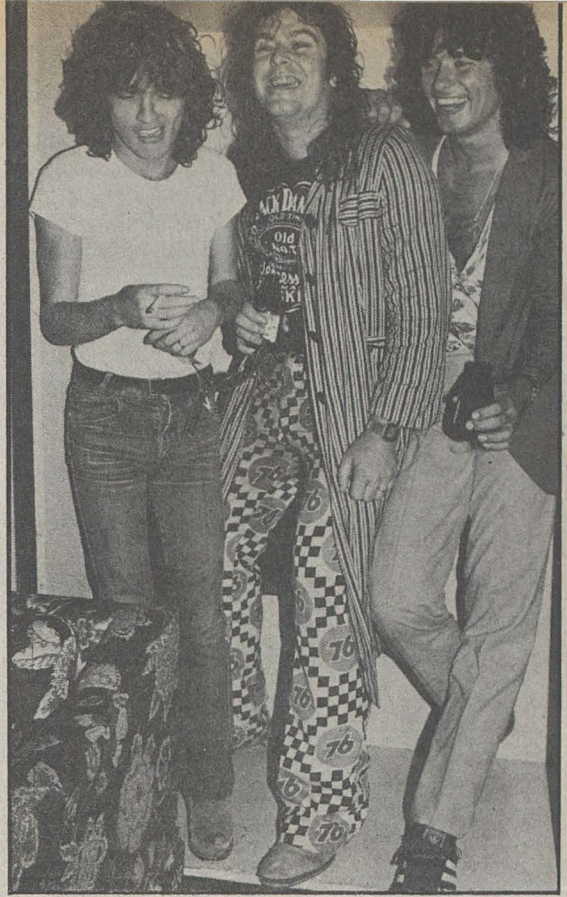
It certainly was boys night out as Lenny and Johnny engage in a little backstage hijinx during the sold out show. □

WAY TO THE TOP

since been joined by drummer Kenny Soule, keyboard-sax man Eddie Blair, and recently bassist Pee Wee Watson.

After two albums Nantucket have developed a strong following in the South and are respected by their fellow musicians as a musical line-up to contend with. They recently toured the US with AC/DC and Humble Pie. But Nantucket has still to become national favorites, and knowing this, they've titled their most recent album 'Long Way To The Top.'

Photog Bruce Kessler catches some behind the scenes action on the tour as AC/DC and Nantucket give Tommy Redd a double of Jack Daniels.



On tour with AC/DC finds AC/DC's Angus Young backstage with Nantucket's Tommy Redd and Larry Uzzell. □

DAVID JOHANSEN GETS FUNKY FUNKY BUT . . .

Hey, that's David Johansen at the West Indian Festival in Brooklyn helping out with the 2 and the 4 beat no doubt.

Using a short pair of skis David proves that its the ousician not the musical instrument who makes the music. (Did we get that right Dave?)

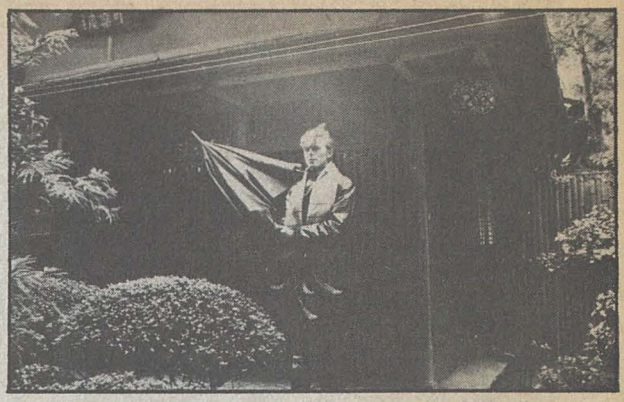
Vivian Goldman, Kate Simon, and Bob Gruen also traveled to Brooklyn to join in the Caribbean festivities. □

Pix By Bob Gruen

OUT FOR A STROLL IN KYOTO WITH

DAVID BOWIE

Prior to coming to Broadway to star in 'Elephant Man,' David Bowie spent some time in Japan. And during his stay, our Japanese photog joined him for an afternoon stroll around the city . . .



Neither rain nor shine will keep David from his rounds as he leaves his house in Kyoto.

David gets a yen to make a phone call.

Subways are the same all over the world, all you have to do is figure out when to get off.

David happily poses for a pic in the subway as a delighted fan snaps away.

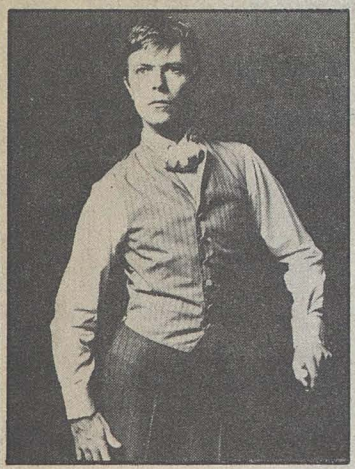
Shopping during his stroll, David picks out some local produce.

Back home in his garden, David relaxes in the ancient atmospheres of Japan. □

BOWIE BROADWAY LEGIT

A new star is dazzling the hard ticket customers on the Great White Way. Rock fans may recognize him as the oft outrageous David Bowie, but in the world of the theater he's panned out as something more than a guitar player who sings or a singer who plays guitar. He's David Bowie, acclaimed by the critics, star of the Broadway hit, "The Elephant Man."

From the moment the lights come up on the story of John Merrick (true story this), Bowie gives a good performance, nothing to send you out of your seats with wild cheers at the end, but good, solid, professional in a play that is interesting if a bit long and a bit like an educational tv saga.



Bowie as Merrick, the deformed man who went from penny a peak freak to darling of the social set in Victorian England.

At the no-press-please opening night party following David's debut he chats with Gilda Radner about how he did it.□

AT HOME WITH BO DIDDLEY

It may not be a house by the roadside made out of rattlesnake hide, but Bo Diddley's wooded "estate" in Johnston, Fla. is quite a lovely place to while away the cares of the road. Ace Photog Bob Gruen found his way through the swamps and everglades to a particularly lush and green paradise. Herewith is the report of this intrepid explorer.

All Photos: Bob Gruen

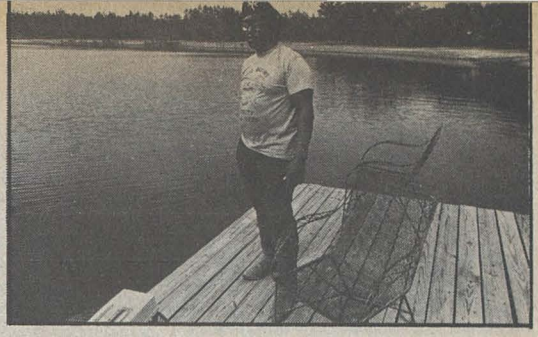
Bo Diddley and his "Mean Machine" stand outside part of his home in a rural section of Florida. Note t-shirt and motorcycle cap . . . some things never change!

To get into Bo's estate, you have to enter by the entrance.

Bo gives us a tour of the log house he is building on his land. Yes, that's right, building . . . as in, from scratch.

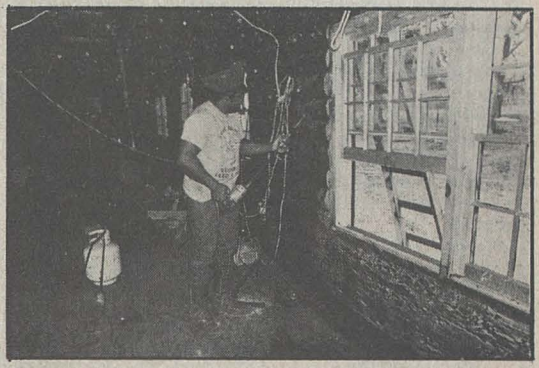
Got a hellhound on your trail? Not to mention a hundred miles of barbed wire . . .

Bo also raises and breeds canines, and he shows off the prize Australian Puma dogs that are his pride and joy.



Bo surveys **his** lake in Florida; he does a lot of fishing from this very spot, not to mention Sitting on the Dock . . . .

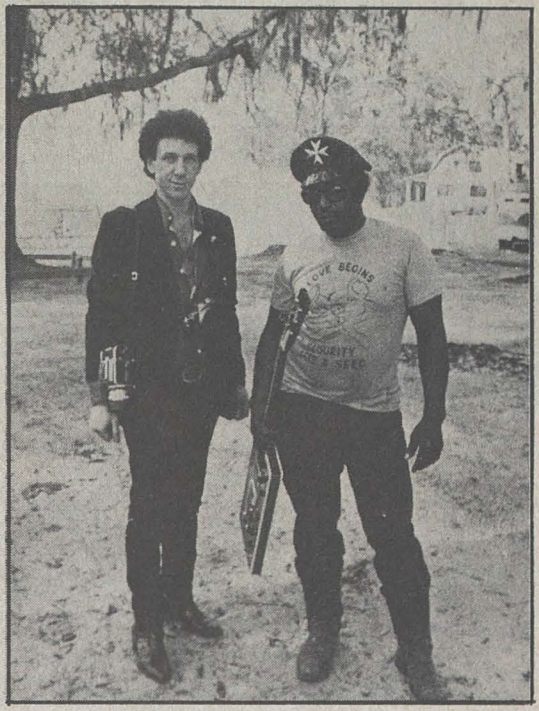
While his daughter watches, Bo fixes the engine of a Dodge van.



Bo enjoys working with his hands. Here, he demonstrates how he sands down logs in his house after he burns them to bring out the grain of the wood.

Bo Diddley and his wife at home in Florida. Bo has just driven up on the tractor, to give you an idea of just how downhome everything is.

Bo Diddley contemplates his land and life. He says that of all his brothers and sisters, he was the worst in school. His family was sure he would not be successful, but now they'll all come to live in houses he is building for them on his estate. Shows what'll happen when you invent a famous Beat.



Bob Gruen and Bo Diddley pose for a shot taken by Bobby Cooke, taxi driver, at the end of a successful assignment. Good work, Bob! And good living, Bo!□

CITIZEN

by Moira McCormick

They come out of nowhere, get a record contract by most unorthodox means, release a most unorthodox record, perform nowhere. Legend has it they're from Chicago, though no one here can recall ever having seen them play anywhere, individually or collectively.

In this period of back-to-the-basics, Citizen is a band with a concept and an aesthetic to match: rock 'n' roll with a message, presented in a way that entertains without being pedantic or preachy.

Citizen is a pretty off-the-wall band in general. They snared their first recording contract with Chicago-based Ovation Records without benefit of regularly playing the Chicago circuit, and they did so solely on the strength of a self-produced videotape demo. That video was the quintessence of Citizen, and a product of much deliberation.

"Utilizing what I knew rock to be, from my own experience—in other words, I wasn't considering anything that might be thought of as faddish or quick—I was removing myself, and in so doing the whole group was removed to some degree from the idea that we had to do something that fit into a programmed marketing scheme."

"Some of the ideas just had to be communicated visually," says Ken Marier, Donn's brother, Citizen's manager and conceptual mentor, and producer of their videos. "I have some knowledge of video, so I decided to do a videotape. At the time I thought of it, it was not as common as it is now."

Conceptual videos built around songs for promotional purposes are now indeed commonplace, but when Citizen first brought theirs out the practice was not quite so widespread. "The video," says Don, "was the first actual realization of the fact that we were doing something that was a little bit different. It was drama-oriented, theater-oriented, and visual-oriented."

"I'm a Citizen," the group's signature song, was portrayed in the video, and showed the group in their stylized militaristic gray uniforms. "It's about an individual that finds himself at the mercy of what's going on in the world situation," describes Marier, "and decides it's up to him to find out what's **really** going on. Then he becomes a businessman, and realizes that things **are** pretty goofy, but things look better when you're on top."

CITIZEN (L-R): Ernst Wiatrowski, Craig Gillispie, Dominic Buscemi, Wanda the video prop, leader/songwriter Donn Marier and Robert Horn. (Photo by Paul Natkin/PhotoReserve).

"I had decided," says lead vocalist/guitarist Donn Marier, Citizen founder, chief composer, and overall guiding light, "that it was time for something I'd stand up and represent. I started walking down that road and found two other fools who would do it with me." The "fools" (guitarist Dominic Bouscemi and keyboardist Ernie Waitrowski) and Marier began working together, adding drummer Robert Horn and eventually bassist Craig Gillispie.

"We had a sound we wanted to go for," Marier continues. "It wasn't like tossing the dice. We were kind of shaping what we wanted to sound like.

Citizen's slyly satiric video was taken around to various record companies, evincing interest but no real understanding of what the band was about. Ovation's David Webb, on the other hand, was on the phone to Ken Marier before he'd finished watching it.

"He actually said things to us as though we wrote them for him," Donn smiles. "He was realizing what we were doing and **telling** us what we were doing. We didn't get that anyplace else."

"At Ovation," says Webb, "I've been listening to tapes and watching things for two and a half years. I get about 50 to 75 tapes a week, and of all those tapes it's the first that's come in that has stopped my attention. It was complete, it was unique, it was not tired, passé rock 'n' roll. The lyrics were actually **saying** something."

This is the Citizen **raison d'etre**—to entertain while spreading the message that you don't **have** to live your life as a cipher in the crowd. "There's a lot of anger being expressed in what we're doing," says Donn. "It's not resentment—it's anger with the idea that I'm aware that something's wrong, and I'm willing to look at it long enoug to try to change it.

"It's still a frank pop approach—I really regard us as a pop group."

Sex and Society, Citizen's debut, is a collection of quirky, fiendishly clever pop songs (reminiscent at times of 10cc), reflecting their sociosexual concerns. Side A is titled Sex, Side B Society. "We have five cuts on the Sex side," says Donn, adding with a grin, "Obviously, it had priority over the Society side.

"Each of these tunes takes on a different character of what sex can be." Marier's portrayals range from the guy obsessed with the "high-school disgusting" girl in "You're So Cool" to the frankly noncommital protagonist of "I Like You" to the repressed sex of "Secret Rock & Roller" to the humiliation of "I Thought I Was Tough" to the simple romanticism of "Feel So Good."

Side B, Society, leads off with "I'm A Citizen," followed by "Advertising (Rock! Rock!)" with this priceless line: "It's very slick how they associated a toilet paper with feeling great"; followed by the title cut (the essence of which, says Marier wryly, is "you can get through life pretty easily if you just kind of bullshit"); and finally "Nuclear Love," encapsulated by Donn as "Here's some poor guy at the mercy of some higher echelon of control—he just fell in love with some beautiful girls that he's just met, and then he finds out that the world is gonna end.

"There's more of a loose concept in the album than was really ever hoped for," Marier reflects. "The album does have a certain amount of progression to it, although the songs don't melt into one another as is typical in concept albums.

"What we are presenting is possibilities of things that occur in sex and society. And in so doing, all the way through this whole album, one of our main considerations has been our ability to use the group's personality as applied to video. The songs have all been geared and written and arranged from the point of view that they are going to be applied to film."

Videos corresponding to "Sex and Society," "I Like You," and "Nuclear Love" are in the planning stages, as well as a series of Citizen in-store appearances at record retailers. In keeping with their unorthodoxy, no live performances are scheduled for now or the near future.

"We're an alternative rock band, in a sense," says Donn Marier, "and it's by no means what I would call sit-down and boring. The band is filled with a lot of fight, but it makes sense—it's not just lashing out, like I find a lot of music doing right now.

"I'm just a little more poised and ready to give the right kind of punch." □

Brian Guitars catalog

SAVE ON ALL YOUR MUSICAL NEEDS . . .

GUITARS, ACCESSORIES, STRINGS, AMPS, BOOKS . .

OVER 800 ITEMS

INCLUDING FREE BONUSES

only $2.00

This catalog of musical instruments and accessories bring with it a new and satisfying concept in purchasing fine musical products.

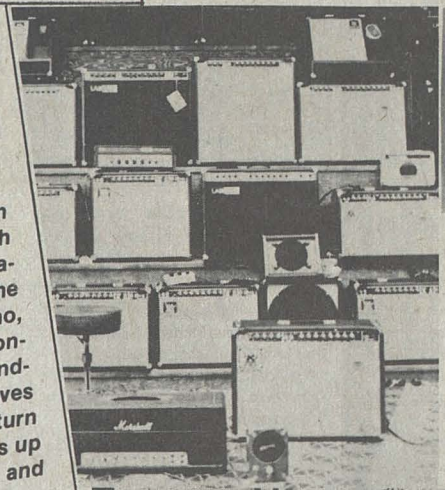
We, at Brian Guitars, are unique in the sense that after dealing with the manufacturers, (Gibson, Ovation, DiMarzio, MXR, etc.) and the professionals, (Yes, The Who, Kiss, etc.) and the working, non-working, just starting, or just ending musicians, we find ourselves giving out advice and in return selling merchandise that lives up to both the manufacturers' and our own expectations.

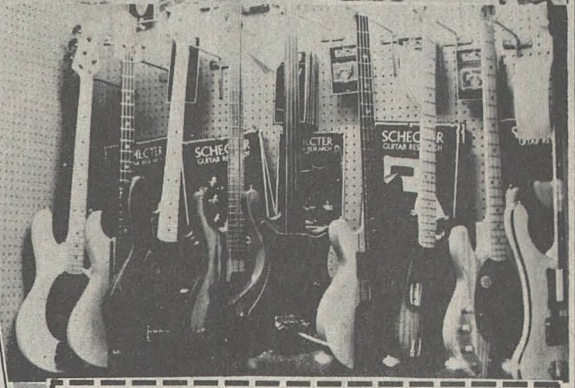
We aren't going to load up this catalog with tons of items that are meaningless. We are only going to sell items that we trust and know satisfy the customer.

Remember . . . . . .
We are all musicians here–
We are going to give you the best there is–
We are going to put it out at a price you can afford–
And we are going to back up every sale–

If for any reason you are not satisfied, send it back for our full money back guarantee. We're in business to make happy customers.

SEND FOR THIS NEW CATALOG NOW . . . ONLY $2 COULD SAVE YOU HUNDREDS!





BRIAN GUITARS, Dept. RS-51
61 AMITY ROAD
NEW HAVEN, CT 06525

Dear Brian,
Please rush me your catalog of guitars, amps and accessories.
I enclose $ 2.00 ☐ cash ☐ check ☐ money order

Name _____

Address _____

City _____ State _____ Zip _____

(Above) John prepares to sing a lead vocal during the sessions.

Photo Report
Behind
The
Scenes
By
Bob
Gruen

(Left) John and Yoko relax in the studio lounge between takes.

ROCK SCENE EXCLUSIVE

JOHN AND YOKO IN THE STUDIO

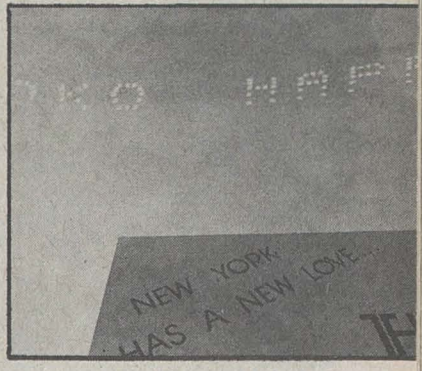
When John and Yoko Lennon returned to the recording studio after several years away from the music scene, Bob Gruen was there to capture all the secret action that went on to make the new John-Yoko lp.

The musicians who helped the Lennons make their music include, left to right in the back row, guitarist Hugh McCracken, drummer Andy Newmark, John and Yoko, producer Jack Douglas, percussionist Arthur Jenkins, and in the front from left bassist Tony Levin, guitarist Earl Slick, and pianist George Small.

(Below) John tickles the ivories while Yoko prepares her vocal chords for a run through of one of the tunes on the lp before recording.

Listening to the play back finds two very absorbed musicians at work.

(Left) Enjoying dinner after a hard day in the studio are Christine and Jack Douglas and John and Yoko. At Mr. Chows, natch.



On his birthday (which he shares with his son Shaun) John came out of the studio to find that mom Yoko had arranged for a little skywriting to mark the double birthday event. □

IAN HUNTER ROCKS AFTER DARK

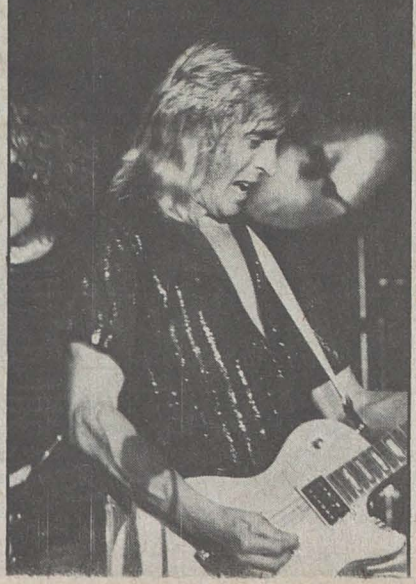
Photos By Bob Gruen

Ian Hunter is all smiles at The Ritz in NYC as he agrees that night time is the right time for his brand of rock and roll.

Onstage, Ian acknowledges the response of his fans who are ready to rock all night with him.

Ian tells one of his rock tales complete with hand gestures as his pal and fellow musician-producer Mick Ronson hits a high note.

(Above) Ian and Mick compare notes between songs during the set.



(Right) Mick blazes away on his Les Paul as he shows his stuff as a guitar master.

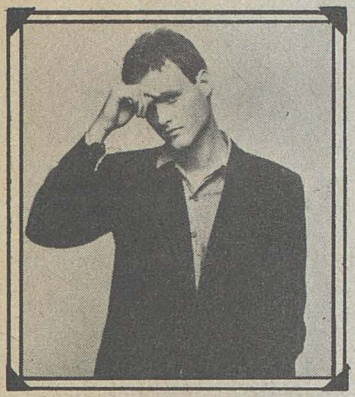
Mick reinforces a musical point to the audience's approval as Ian joins in on his guitar. □

Now that The B-52's have 'circled the planet one and a half times,' they've recorded an album entitled 'Wild Planet.'

B-52's

SNAP-SHOTS

"As a group," say The B-52's, "we enjoy science facts, thrift shopping, tic jokes, fat fad diets, goemetric exercising, discovering the 'essence from within.' " The band also has a list of future goals they'll list at a drop of a hairpin. Among those goals, not necessarily in order of importance, are a) To receive advice from Dr. Joyce Brothers; b) Listen to every album, read every book; c) Travel beyond Yolanda; and d) Get that 'certain something.'



Keith Strickland whose real first name is Julian says his influences as a drummer include everyone from Elvis to the Isleys and Erick Satie. He also says one of his hobbies is floating in an isolation tank.

Ricky Wilson besides being related to Cindy Wilson claims to have no musical background as a guitar player but despite this reports are that 'one day turned into a musical genius.'

Cindy Wilson started her musical career by lip-syncing along to her favorite records. Now she sings along with beating out a little percussion and playing guitar. She reports her favorite color is orange.

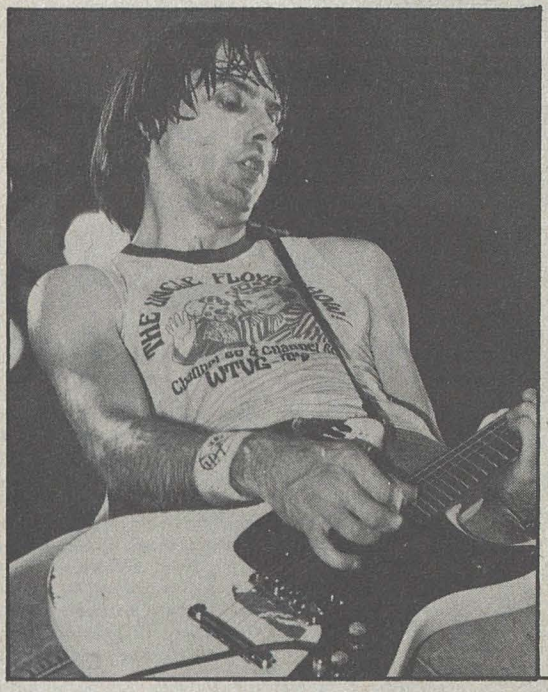
Vocalist Fred Schneider III was in Bridge Mix and then Night Soil before joining the B-52's. When asked for a quote about himself Fred reported he was born a million years ago on Neptune and said, "I'll love you 'til the cows come home."

Kate Pierson's dad, George Pierson played guitar in a swing band and she grew up listening to his big band records. Now she's proficient as a singer, piano and organ player, guitarist, and bass guitarist.□

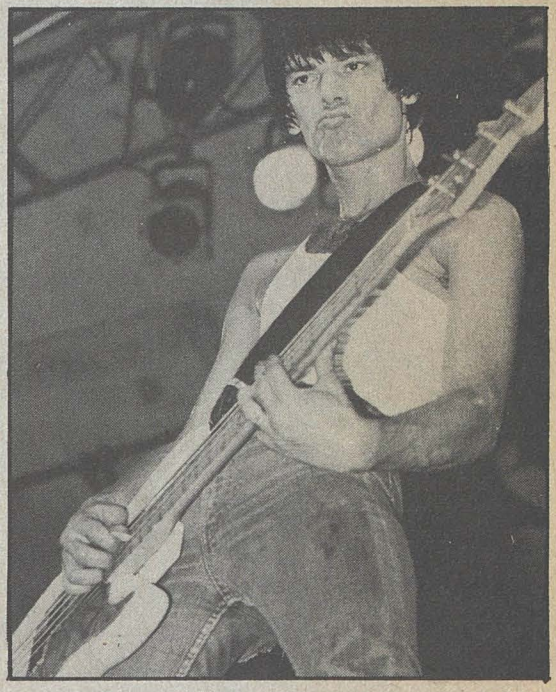
GABBA NYC RAMO

Photos by John Friedlander

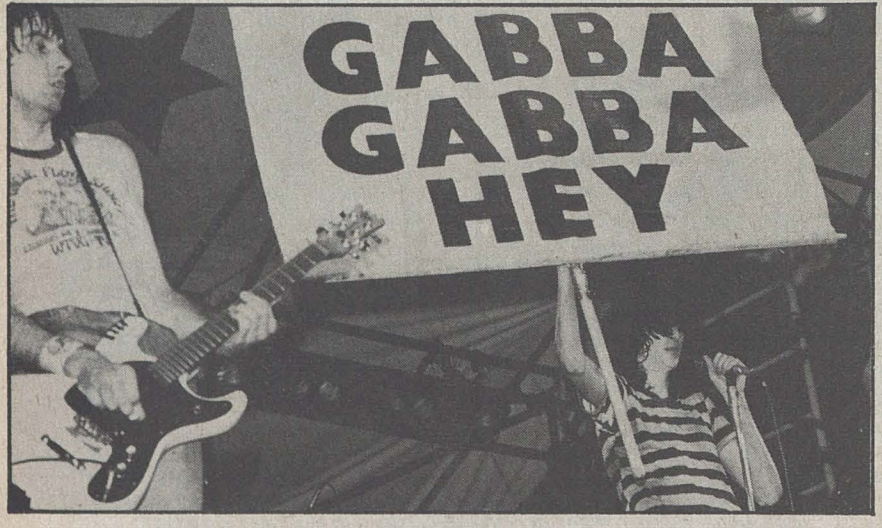
Those first wave shock troops of punk rock were back in New York where they started it all to the delight of their ever lovin' fans and photog John Friedlander was at the Central Park Music Festival to capture all the 1, 2, 3, 4 action.



Wearing his Uncle Floyd t-shirt, Johnny Ramone lets loose with the staggering power chords that have made his guitar sound the Ramones' sound.



Dee Dee surprises the fans with a t-shirt that don't say nothin', but by the look on his face and the sound of his bass the fans know he's there to make a few hearts throb.



Hey yourself, Joey gives the good word to NY fans who don't really need captions to follow the action—after all they helped invent it! □

NES HAPPY BIRTHDAY AT MAX'S

Photos by Bob Gruen

Dee Dee Ramone's wife Vera had a very happy birthday as hubby and friends arranged a special party for her at Max's. Here's Vera doing in the candles as Dee Dee and Laura Dean look on.

Laura Dean cuts the cake and Dee Dee guards the bubblie.

Vera gets a very special birthday kiss.

Enjoying a harmonious round of acapella Happy Birthday in the backroom at Max's are Syl Sylvain, Laura Dean, David Johansen, and Mr. & Mrs. Ramone. □

NOTES ON THE NEW JETHRO TULL

BY IAN ANDERSON

The New Line-Up: Revamped Jethro Tull with sweeping changes in the line-up. Gone are Barriemore Barlow, John Evan, and David Palmer. Enter the highly rated keyboardist Eddie Jobson of UK and Los Angeles drummer Mark Craney. Remaining in the band are lead guitarist Martin Barre and Dave Pagg, the former Fairport Convention guitarist who joined Jethro Tull last year.

The New Album "A": Most of the songs were specially written for the new album, "A." Some were written in the three weeks between the last Jethro Tull tour and the start of the album. Quite a lot of them were written in the rehearsal room while it was being recorded. Although I had some material in hand, I wanted to have enough flexibility and freedom to move into other sorts of musical fields with my new line-up. I even wrote a couple of the songs during the recording period itself. There are songs on the album that were written about two years ago and then reworked for the new line-up.

The New Songs: In the past quite a lot of material has been written while on tour. But this time I think only about four songs written in this way appear on this album, because I found that working with these particular elements of the band it was quite refreshing to be able to write a song in the morning, rehearse it in the afternoon, and record it at night. It has been suggested that I conceived and aimed these songs towards the kind of sound I thought I would get out of this line-up. I think that what happens is that, as a writer, you do that with whomever you work with, whether you do it intentionally or subconsciously you are writing music for other people to play.

The Next Tour: On tour we'll obviously be playing the songs that are well known Jethro Tull classics that people expect us to play. If I went to see The Kinks, Led Zeppelin, The Who, or Frank Sinatra, I'd be upset if they didn't play those one or two songs that to me are 'The Ones.' So I assume people feel the same way about Jethro Tull. □

Anderson's new Tull, making new music morning, noon, and night.

HOW TO TELL THE PLAYERS WITHOUT A PROGRAM

It all started back in the bad days when the ideas of punk rock set down in New York made their way to England and the English responded with the first new wave: The Sex Pistols. The Sex Pistols were an exciting, alive band who woke a few people up, disturbed a few others, and, if nothing else, forced alot of sixties rock stars to get their hair cut. The original bass guitarist of the Pistols was Glen Matlock who Sounds Magazine in London described as 'the nice one, the talented one.' Matlock left the band early on, although he did write many of their songs.

The Spectres, starting out from square one . . . .

Once out of the Sex Pistols, Matlock founded a band called The Rich Kids, a band that included talents like Mick Ronson, Ian MacLagen, and Mick Jones, and saw their first single hit the top 30. But once again, behind the scenes problems found Matlock leaving the picture. It was at this time that Matlock first met Danny Kustow, lead guitarist with the Tom Robinson Band. But this friendship didn't result in any musical dynamite, since Matlock went from the Rich Kids to Iggy Pop's band where he played with Iggy for a world tour and recorded Iggy's 'Soldier' album with him, including contributing three songs.

After all this Matlock was still out looking for the right combination of musicians to project his vision of rock. Finally he got together with Danny Kustow again and they formed The Spectres. The Spectres line-up included: Arthur Collins on sax and vocals, Mark Ambler on keyboards, and Graeme Potter on drums.

"We formed the band because we were sick to the back teeth of what's happening at the moment," expalins Danny Kustow. "I wanted that rock and roll spirit, that was the reason I joined the band in the first place."

Says Matlock, "Nearly everything's such a cliché for me at the moment, I thought the Pistols, The Clash, bands like that were breaking new ground. But four years later you're back to square one." □

As the lights come-up on the stage, The Police begin the concert with Sting stepping up to the mike while Andy and Stewart rock out the rhythms.

POLICE PLEASE JAPANESE

On their last world tour, The Police gave a series of sell-out concerts in the major cities of Japan. Among the hottest shows was that held in Nagoya, and we were there to capture all the on-stage action . . .

A roar from the crowd and Sting is airborne without missing one thump on his bass guitar. Although a trio, The Police have the electric power of a band twice as large as the fans in Nagoya discovered.

It was cheers and on your feet for the Japanese fans from the first note to the last encore as The Police proved their world-wide popularity in-person. □

Rock Scene Has A Pizza Party And Gives Away A Guitar.

Remember the Rock Scene Ovation Viper Giveaway that we ran a few issues back? The entries poured in, about 4000 of them, and it was time to pick a winner.

Where should we hold the drawing . . . .
Who should we ask to pick the winner . . .
What could we do that would be different . . .

Our first Guitar Giveaway was held in Chicago at a posh club and Paul Hamer himself did the honors. The second Guitar giveaway took place on the concert stage in Providence, Rhode Island and was hosted by the fabulous, Dr. Hook. How could we top these? But, after careful thought we got our inspiration. **LET'S PIZZA!** And so it came to pass that our little group descended on "Joe Bimonte's Pizza Castle" in Hamden, Connecticut.

Don't laugh. This is the place to go for the finest in Italian food and wine. Joe's pizza is so famous that celebs from all over the country have stuffed themselves on Bimonte's incredible food. Cher, The Carpenters, Don Rickles, Jack Klugman, Lisa Mennelli and many more have enjoyed his famous fare and warm hospitality. So, off we went, drooling all the way.

As soon as we arrived we were greeted by Joe Bimonte and his sincere smile. The aroma of that sauce makes anybody smile in anticipation.

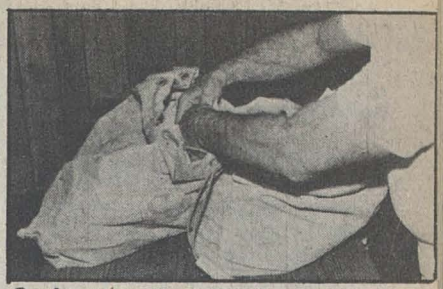
This was the lineup that night, left to right, Pat Masulli, Tommy Mec, Brian Guitars' head, Big Joe Bimonte holding the prize which would be awarded later, bearded Mike Markure, Ovation representative of the evening, Lovely Susann and her husband, guitarist John Puhl.

After Brian had delivered the guitar, Tommy gave Joe a pickin' lesson. Tommy wants to learn to make pizza like Joe and Joe wants to learn to play like Tommy.

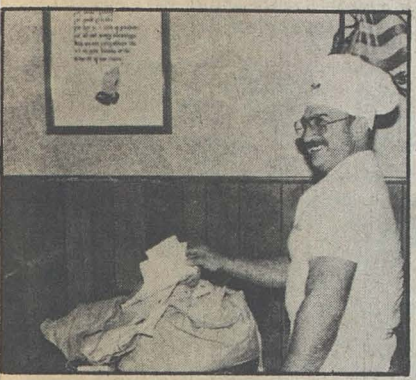
Ralph Fusco and Joe created our pie and posed for our camera while the baking took place.

Finally, a "J.B. Special." Joe beams with pride as the boys grin at that wonderful sight.

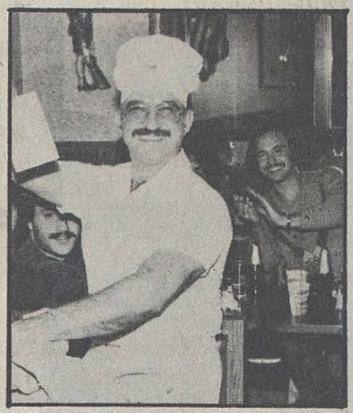
Tommy wasn't hungry, he just "picked."



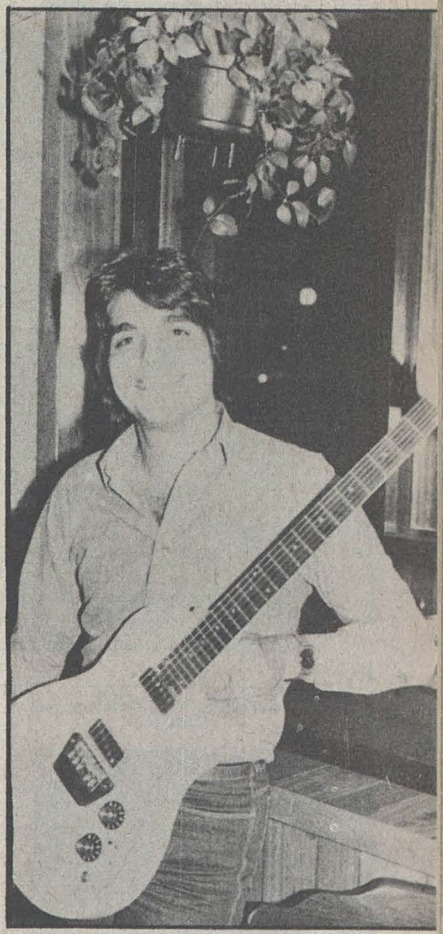
Our feast over, the mail sacks were brought in. With hands that have created culinary masterpieces, Joe Bimonte kneaded those entries as only a master chef could.



Selecting five entries from each of the four sacks Joe narrowed it down.



This is it! The winning entry.



Here it is, gang. The Ovation Viper won by: R.E. Ruffin, of Houston, Texas.

Pat Masulli opens the envelope as Joe regrets that everyone couldn't win.

Brian proudly displays the Viper. Next day it was on its way to the lucky winner. Keep your eyes open for the next Guitar Giveaway . . . maybe you'll win next time We sure hope so.□

SQUEEZE AMERICA

During their recent tour of the US, Squeeze got a first hand look at our great country coast to coast. The following pics were snapped as they traveled along the concert trail . . . .

Squeeze line-up for a band pic during the tour. From left are Gilson Lavis, John Bentley, Jools Holland, Glenn Tilbrook, and Chris Difford.

Glenn saddles up for a trot through the great wide open spaces.

Jools runs into a very large boot as the group arrives for shows in Arizona.

John tunes up before one of the band's sold out US shows.

Gilbson brings the satorial splendor of new wave to US audiences.

Chris and Jools out for a spin in the western sun.

Jools lifts his ten gallon hat as he prepares to follow Glenn on horseback. □

RECORDS

Cut Comments By The Rock Scene Editorial Board

THE JIM CARROLL BAND
Catholic Boy
(Atco)

Thus it is that a star is born. Jim Carroll, whose "Basketball Diaries" have earned an undying place in the annals of street lore (next to "Studs Lonigan," "A Stone For Danny Fisher," even "The Amboy Dukes"), has now turned to music, in particular rock and roll, and his debut album ranks as the finest American premiere of the eighties. The lyrics are finely crafted, as one might expect from a poet—in "Wicked Gravity," he exults "The stars in the night are like the holes in a cave/They're like the ceiling of a bombed-out church . . . I watch the earth recede"—and the music is equally

Pic: Pat Kepic

sharp, catching each phrase and tossing it aloft, carrying an exultation as Carroll tries out his wings in song.

There's the tale of "Three Sisters," each more wonderous and unobtainable than the next; "Day and Night," a sensuous collaboration with Blue Oyster Cult's Allen Lanier; and the single, "People Who Died," which offers a paean to those who fell in battle with the temptations and pitfalls of urban exis-dance. "City Drops Into the Night" is a mini-epic, while the search for salvation ("I just want to be pure" is the closing lines of the "Diaries") is echoed again and again in "Catholic Boy."

Perhaps no one else could have synthesized such sinewy tales of life out of the Cloisters of Carroll's roots, a "temporary death" transcended. He has come away strong, moving through his art and using it as Jacob's ladder, climbing the stairs to his own heavenly vision. A slam-dunk, for sure.

RORY GALLAGHER
Stage Struck
(Chrysalis)

Rory Gallagher has been called unassuming so many times that he must be wondering if he should take a more flashy pose and finally rise to that Guitar Hero stature his by right over these many years. But Rory is even too unassuming for that, and so he's been forced to rely on his playing prowess and live mega-energy to convert a legion of fans. **Stage Struck** catches him at his panting best, shouting out hoarse blues-tinged vocals, and then kicking the galloping horsepower put out by his Stratocaster all the way home. He rides like he plays, fast, not too abstract (though he's been known to toss in a wild sway bar now and again), and with plenty of fortitude and determination. "Moonchild" provides a good compendium of Rory's fireworks, but the other tracks, like the aptly named "Shin Kicker" or the frisky "Last of the Independents," boil away in similar fashion. He trills, fills, and generally wills his guitar to run the whole sound spectrum, apologizing not one whit for the fact that his approach hasn't changed much over the years since he was with the late sixties' Taste. It doesn't matter; secure from fads and foibles, he'll probably still be trucking around the world come the year 2000, and the live album from that your will be just as satisfying.

THE NERVOUS EATERS
(Elektra)

Nervous? These guys are cool cucumbers, and they've got the rock and roll to prove it. This Steve Cataldo-led Boston band has made a name for itself in recent years, helped by continual gigging and a strong underbeat that reveals itself in hitmakers like "Loretta," "All Except You," a wicked "Get Stuffed," and the fulfilling prophecy of "Hooked." What this means in listening terms is quickly-paced songs that wear their structures like a glove, surrounded by tight playing and interesting lyrical twists. Jonathan Paley seconds Cataldo as group voice, and the Skeen-Wilkinson rhythm section hustles each course like a fine team of waiters. Pass me a second helping, p-p-p-please . . . .

UTOPIA
Deface The Music
(Bearsville)

Quite a surprise. Just when you put the needle down and expect a replay of the progresso-rock Utopia has traded its mark on (and quite well, too—check "Last of the New Wave Riders" on their last effort), you get . . . the Beatles???

Well, sure enough. The first side recreates the Fab Four as they sounded fresh out of Liverpool, George strumming guitar, yeah-yeah-yeah harmonies, and a drum sound that must've been passed direct from EMI studios and George Martin. The second, titled "Outstanding In Their Field" (and we do mean Strawberry), picks up about the time of Revolver, massing baroque horns, backwards tape loops, and in

→

"Everybody Else Is Wrong," a shocker to rival "I Am The Walrus."

The whole project is done so well, with the engineering so exactingly perfect, that only a couple of solutions are apparent. The first is that these are all the songs our favorite Runt was writing in the Nazz when he was Beatles-infatuated. The second is that through a fold in the theory of relativity, we've entered an alternate universe, where "I Just Want To Touch You," "Silly Boy," and "Where Does The World Go To Hide," were really on **Meet The Beatles**; and "Hoi Poloi," "Life Goes On," and "Always Late" made it onto **Sgt. Pepper.** Whatever, it's nice to have the Beatles back together again. It couldn't happen any other place than Utopia.

* * *

KID CREOLE AND THE COCONUTS
Off The Coast Of Me
(Ze)

What's more fun than a barrel of monkeys? A barrel of coconuts, especially if they're picked from the tree by master caster August Darnell, a name you might remember from the Savannah Band's disc-ier than disco heyday. This vision is Caribbean, a slice of the Amazon river that moves Lateenly, with a seriocomic sensa yuma that keeps you dancing while you're chuckling knowingly. The lyrics are sly and ironic, yet don't assume a superior stance to their surroundings. "Dario, Can you get me into Studio, Fifty four" might be the catchword of an entire late seventies generation (that also seems to have changed colors with the times, making a movie like **Saturday Night Fever** seem a byproduct of another era); but as a chant, a pout on the dance floor, and a coy squeal, it works. Helped by good Bob Blank engineering (whose Blank Tape studios provide a home for the more quirky discotronics—such as James White and the Blacks, not to mention "Push Push In The Bush") the band sashays around a convenient palm tree (watch out for headhunters!) and has itself a swinging good time. Hugo. We go. Just like a Duncan yo-yo.

THE PSYCHEDELIC FURS
(Columbia)

When the term "psychedelic" was first launched amidst much fanfare in the rainbow haze of (yes, again) the 1960's, it referred to the extrasensory implications of the hallucinogenic experience. In terms of music, that meant a lot of flashy sound effects, abstruse lyrics, and general wandering about in the three billion years of cellular history so beloved by Dr. Tim Leary. The eighties' version becomes the Psychedelic Furs, more atmospheric, the subtlety of darkness where colors shade into each other, heightened by the bright gleam of an arc light at the end of a twisting hallway.

The Furs' first single, "We Love You," didn't know whether to take itself seriously or not, a fast punk rush broadened into a murky swash of instrument and echo. But their debut album shows that indeed they knew what they were about, producing (along with Steve Lillywhite) a rhythmic, washing flow of silken noise that ingratiates, deepens, and ultimately connects in a sombre, low-voiced manner. The best example of this on the album is the lush "Sister Europe," possessed of a John Cale stateliness and Bowie melancholia, moving past influences and diversions to become a sonorous, emotive river of mood. Not mink, but sable.

THE ONLY ONES
Baby's Got A Gun
(Epic)

With the new wave assuming tidal proportions, it's no longer possible to keep up on everything noteworthy to hit the stands just on the basis of its forward thrust. Something's bound to slip between the cracks, and from the recent non-success of the Only Ones, who carved out a slice of reputation with "Another Girl Another Planet" a few seasons back, the time has come to right a few wrongs. Sure, Peter Perrett toys with dangerous images (drugs and death) like the proverbial bad boy, and yes, his laconic, near-whine of a delivery might be off-putting to those with no tolerance for affectation. But **Baby's Got A Gun** is a

curiously effective work, building on Buddy Holly roots (of all things—listen to "Oh Lucinda" or the Bo Diddleyish rhythms of "Me And My Shadow") and Perrett's soursweet personality grows in time. Watching him, and American audiences had a chance to do just that this summer, his attention-getting seems more like a selfconscious challenge, that once cleared away leads to musical magnification. A poser, sure, but one who poses questions.

VARIOUS ARTISTS
Pebbles Vol. 9 & 10
(BFD)

America's most thorough collector-oriented sixties' historical series marches on, and after several speciality numbers devoted to arcana such as British R&B groups, surfing bands, out and out psychedelia, and other branches from the main rock family tree, **Pebbles** returns to whence it came: the garage bands whose innocence and faith-healing belief in their music is the standard by which true mania is measured. The model for these albums is the original **Nuggets** collection assembled by Lenny Kaye in 1972, though it must be admitted that even that well regarded anthology represented merely the tip of the iceberg.

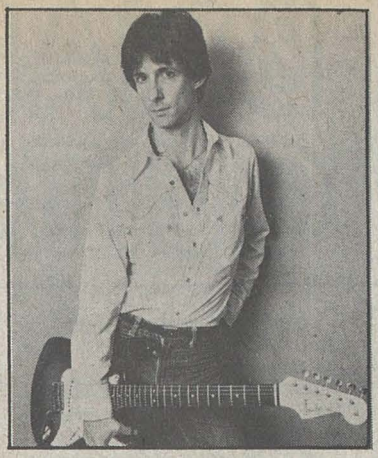
Come view the assorted treasures, most of which are rare to the point of no return, should one be desirous of putting an ear, for instance, to the sound of the Ugly Ducklings, Raga and the Talas, The Human Expression, The Brogues, Byron and the Mortals, the Gestures, and many others. This is the sound of the sixties for real, as the bands themselves heard it come off the radio, and in turn, dreamed themselves a place on that selfsame dial. As years pass, changing daily records of the moment into Artyfacts, the shape of those years assumes classic shape. Goods and bads become submerged, lost in the texture of the times, the feel of stepping into a yesteryear warp when people simply heard music differently. The magic of the phonograph, the taste of four dimensions.

Special kudos to series compiler Nigel Strange and the rest of the BDF staff. They have truly shown that the guardians of history are soon rewarded by history itself.

PROFESSOR ANONYMOUS
Living In The World
(Quark)

It's the first day of school. You enter the classroom, glance at the blackboard and check out the teacher. Oh, great! He is "ape-like, clothed in coarse hair." The best wit in school, imparting knowledge with the advice of sage experience. Swimming upstream in the river of life. Cool, calm, collected in the eye of the hurricane. Avoiding Floyds. Looking for Somebody Somewhere. And yes, Feeling Hungry.

For he is Professor Anonymous. As captured by Andy Paley and a score of Boston All-Stars (hi, Erik Lindgren!), he reveals himself as just another average Joe in a world of Johns. I mean, is it really fair breathing Perrier air? Only Mama knows, and she's too busy brewing her special tea. A man of many moods, of which some are actually captured on this record. Clap your erasers!



LENNY KAYE'S CHILD BRIDE

DOC DOES IT!

The latest release from Mer Records is a single by Lenny Kaye, the "A" side being a rocker called 'Child Bride,' with the flip a live version of 'Tracks Of My Tears.' The single is available from Mer Records % Radio Ethiopia, P.O. Box 407, Murray Hill Station, New York, New York 10156 for $2.00 plus 50¢ postage and handling. Also available from Mer are Tapper Zukie's 'Man Ah Warrior' lp at $5.00, The Wicked's 'Spider And The Fly' single at $2.00, and Link Cromwell's 'No Jestering' at $2.00.

SWINGING SINGLES

Detroit's ***Flirt*** *has long been one of the stellar hard rock combos in a city renowned for same, and their "Faster Than You" EP is the first recorded evidence that they can steam in the studio as well as on stage. Led by the intense warbling of Rockee Re Marx and the deadly bass of husband Skid, their ten-inch four-songer sizzles, with kudos to lead guitarist David Scott Bradley (info from P.O. Box 19149, Detroit, MI 48219) . . .* ***Buzz and the Flyers*** *are New York's premier rock-a-billy group, with an authentic look and sound that has made them club favorites. Their debut single, "Little Pig" b/w "You Crazy Gal You" and "Let's Bop" is a slice of Americana that don't let go (hold me tight), with excellent guitaring from Michael Gene and Buzz Wayne's ahumma-humma vocals. On Syl Sylvain's Sing Sing Records, supported by great Joe Barbaria–Hit Factory engineering . . .* ***The Colors*** *are Clem Burke's first production outside of his Blondie drumming chores, and as might be expected, the sound is percussive, pop, and powerful. At two songs per side, "Jealousy" and "Growin' Up American" b/w "Have You Seen Her West End" and "Rave It Up" is quite a bargain (Infinite Records, 208 Mercer St., N.Y.C., N.Y. 10012) . . . Max's Kansas City (213 Park Ave. So., N.Y. 10003) has had a long lived record label, and their latest releases show the same eclectic taste that marks the club's booking policy.* ***The Terrorists*** *are a city reggae/ska band whose lead singer is John Collins. Unlike most Caucasian combinations, they are well-steeped in Jamaican lore, and their sound is pure and effective. "Justice/Riis Park" is available in three shades of label: red, gold, and green. Collect 'em all!* ***The Offs*** *have been known to dabble in soul reggae as well, and "My World/You Fascinate Me" is a good example of their footstompin' style . . . . We haven't heard from* ***Willie Loco Alexander*** *for a while, but this Boston progenitor of punk hasn't been hibernating. He recently sent along a pair of records, along with the news that he's been on the wagon and preparing for an album. But for now, "Gin"/"Close Enough" will have to whet a few appetites, with the first a slow moody ballad* ***not*** *about the drink. He also has a large vocal part on the* ***Radio Hearts'*** *"BU Baby," a song that all college towns should find easy to relate to . . . .* ***The Testors'*** *"Together/Time Is Mine" is the first release on Bleecker Bob's Drive-In Label (179 McDougal St., N.Y. N.Y. 10011), and it's a stone goodie. Rich harmonies, a pounding bass pedal, and an overload of energy distinguish the potential of this young, enthusiastic group. Let's see some more! . . .* ***The Nails*** *are New York's answer to the ska madness out of England, and they play it just like the rude boys of old. Both "Transcontinental Ska" and "Young and Wild" hammer down in the bluest of beats . . .* ***The Hooks*** *are another promising New York band, with a revved up version of "Lipstick On Your Collar" and the ultra-descriptive "Young and Boring." Sharon Seven leads this pack with her apassionata vocal style (% Jeff Fein, 23 E. 10th St., N.Y.C., N.Y. 10003) . . . .* ***Screamin' Rachael & Remote*** *write us that there's "a buzz in Chicago at the moment, with bands like Clox, Desmond, Phil 'n' the Blanks, and the Odd causing mania." If you'd like to see what's happening in the Heartland, ask for "Insult To Injury/Bad Influence" on the band's own label (Space Place Products, 3515 North Sheffield, Chicago, Ill. 60657) . . . . . Tot Rocket and the Twins offer a fast paced punk propulse in "Reduced/Fun Fades Fast In the USA," with an EP soon to follow. (P.O. Box 3483, Grand Central Station, New York, N.Y. 10017) . . . . I'll give 'em all a 95, 'cause you can prance to 'em . . . .*

BRIAN GUITARS

Dear Rock Sceners, we've been reviewing guitars, Amps, accessories and even the Trade Shows. But, it seems we have been neglecting one important facet of the rock musicians' kit . . . **Sound Systems!** So, this issue we are going to take a good look at the **Shure Pro Master** 700 Head with two 701 speakers.

Every band has to have a P.A. system and I hope this information gives you insight on how you want your band to sound.

SHURE PRO MASTER

The Pro Master system ushers in a new generation of sound system versatility, reliability and quality. The most sophisticated computer design techniques, advanced materials, and countless hours of personal consultation with performers and sound technicians in all fields went into its creation.

It is a giant step forward in compact, professional quality sound reinforcement equipment specifically designed to meet the needs of today's musicians in any setting from small clubs to large auditoriums.

700 SERIES CONSOLE SPECIFICATIONS

TYPE: Solid-state stereo power console using discrete components and integrated circuits

INPUTS: Eight input channels: six high- and/or balanced low-impedance mic inputs, plus two aux inputs

GRAPHIC EQUALIZERS: Two 10-band, full combining, minimum-phase, octave type, normally connected to power amplifier inputs; 13 dB boost or cut at 63, 125, 250, 500 Hz, 1, 2, 4, 8 and 16 kHz; BELOW 63 Hz 12 dB/octave cutoff filters (10 dB down at 31 Hz)

POWER OUTPUT:	Both channels driven	One channel driven
Per channel/ 4 ohms	200W min.	240W typical
Per channel/ 8 ohms	125W min.	145W typical

Measured at 1 kHz, 120 Vac, 1% THD

DISTORTION: THD typically less than 0.1% at 40 Hz and 1 kHz, 0.25% at 15 kHz, IM distortion typically less than 0.25% (One channel driven, 180W or less to 4 ohms, 110W or less to 8 ohms, measured from low-impedance input with individual and master controls at typical settings.)

LOW- AND HIGH-FREQUENCY INPUT EQUALIZATION: ±13 dB at 100 Hz and 10 kHz

INPUT CLIPPING INDICATORS: Light 3 dB below input or equalizer clipping level

dB PEAK INDICATORS: Indicated power amplifier peak voltage; +6 dB LED indicates 100 watts sine-wave output to 4-ohm load

PA OVERLOAD INDICATORS: Light when power amplifier THD exceeds 1%; fully on at 5%

INPUT SENSITIVITY: (full power output)

BAL LO IMP	0.6 mV
HI IMP	8 mV
AUX	215 mV
EQ INPUT	960 mV
PA INPUT	960 mV

INPUT CLIPPING LEVEL:

BAL LO IMP 700 mv to 21 mV (INPUT ATTEN −30 to 0)

HI IMP 10V to 335 mV (INPUT ATTEN −30 to 0)

AUX 30V to 10V (VOLUME from 0 to 10)

VOLTAGE GAIN:

94 dB BAL LO IMP INPUT to SPEAKER OUTPUTS
71 dB HI IMP INPUT to SPEAKER OUTPUTS
43 dB AUX INPUT to SPEAKER OUTPUTS
64 dB BAL LO IMP INPUT to MIX OUTPUT
77 dB BAL LO IMP INPUT to MONITOR OUTPUT
74 dB BAL LO IMP INPUT to EFFECTS OUTPUT
16 dB BAL LO IMP INPUT TO A + B MIC OUTPUT
58 dB BAL LO IMP INPUT to A + B AUX OUTPUT
81 dB BAL LO INPUT to HEADPHONE OUTPUT
0 dB EQ INPUT to EQ OUTPUT
30 dB PA INPUT to SPEAKER OUTPUTS

FREQUENCY RESPONSE: ± 2dB, 40 to 20,000 Hz, BAL LO IMP INPUT to SPEAKER OUTPUTS

HUM AND NOISE: (20 Hz to 20 kHz) −127 dBV equivalent input noise (BAL LO IMP)

NOISE: (300 Hz to 20 kHz) −128 dBV equivalent input noise (BAL LO IMP)

SIGNAL-TO-NOISE RATIO: Greater than 80 dB (below full output) at typical control settings (orange marks, MASTER at 5, INPUT ATTEN at −12)

MIC INPUT SIMPLEX POWER: 24 Vdc open-circuit 1.8k series resistance

POWER REQUIREMENTS: 700: 120 VAC ±10%, 50/60 Hz; 700E6: 100, 120, 140, 200, 220, 240 Vac ±10%, 50/60 Hz; 1100W max.

ENVIRONMENTAL CONDITIONS

Operating: −78 to 43° C (20° to 100° F)
Storage: −40° to 74° C (−40° to 165° F)

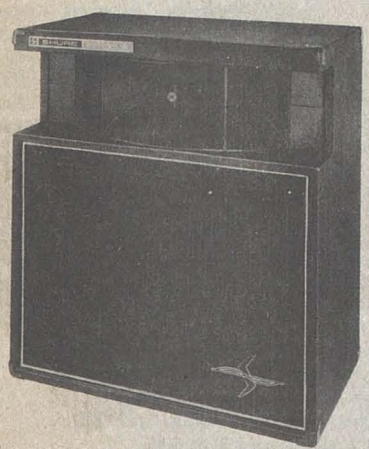
OVERALL DIMENSIONS: 190 mm H x 584 mm W x 508 mm D (7½ in. x 23 in. x 20 in.)
WEIGHT: 21.3 kg (47 lbs)

LEVELS AND IMPEDANCES:

Ciruit	Nom. Level	Max. Level	Actual Impd.	Working Impd.
BAL LO IMP INPUT	5 mV	700 mV	1k	19-300 ohms
HI IMP INPUT	50 mV	10V	145k	100k or less
AUX INPUT	0.5V	30V	50k	10k or less
MIX OUTPUT	1V	9V	2.4k	2k or more
EFFECTS OUTPUT	1V	9V	2.4k	2k or more
MONITOR OUTPUT	1V	9V	2.4k	2k or more
EQ INPUT	1V	10V	50k	10k or less
EQ OUTPUT	1V	9V	2.4k	2k or more
A+B AUX OUTPUT	1V	9V	5k	2k or more
A+B MIC OUTPUT	5 mV	75 mV	70 ohms	19-300 ohms
PA INPUT	1V	10V	50k	10k or less
SPEAKER OUTPUT	—	28.3V	—	4 ohms or more
HEADPHONES	—	10V	360 ohms	4 ohms or more

MODEL 701 LOUDSPEAKER SPECIFICATIONS

POWER RATING: Maximum recommended amplifer output: 150 watts to 8 ohms, 34.6 Vrms, 55V peak
IMPEDANCE: 8 ohms nominal (see Figure 1)
FREQUENCY RESPONSE: 50 Hz to 15 kHz (see Figure 2)
CROSSOVER FREQUENCY: 2,000 Hz; high frequency: 18 dB/octave rolloff
SOUND PRESSURE LEVEL (SPL): A rating: 53 dB at 9.2m (30 ft.) from 1 milliwatt, equivalent to 100.5 dB at 1.2m (4 ft.) with 1-watt input
PHASING (Polarity): Positive voltage on phone jack tip produces positive sound pressure
HIGH FREQUENCY SECTION: 120° or 60° (selectable) radial horn, with high-power driver
LOW FREQUENCY SECTION: 381 mm (15-inch woofer)
HORIZONTAL DISTRIBUTION: 120° or 60° (see Figure 3)
VERTICAL DISTRIBUTION: 90°
RoDIRECTIVITY FACTOR (Q): 6.6 at 2 kHz with 120° horn angle; 10 with 60° horn angle
ENVIRONMENTAL CONDITIONS
Operating: −7° to 43° C (20° to 100° F)
Storage: −29° to 71° C (−20° to 160° F)
CONNECTORS: Two parallel-wired phone jacks
CABLE: 15m (50 ft.), 18-gauge, rubber-jacketed, with phone plugs
OVERALL DIMENSIONS: 702 mm H x 584 mm W x 402 mm D (27⅝ in. x 23 in. x 15-13/16 in.)
WEIGHT: 26.4 kg (58 lbs)
CONSTRUCTION: 15.9 mm (⅝ in.) wood, black vinyl covering, black fabric grille, steel corner protectors, plastic feet
OPTIONAL ACCESSORIES: A701C, Protective Slip-On Cover with Cable Pocket, A112D, Wall-Mount Swivel and Tilt Bracket, A102A, 70-volt Transformer



Advertisement

ROCK SCENE & BRIAN GUITARS $UPER $PECIAL$

2 BIG ONES FROM MXR

MXR16 Envelope Filter . . .

The MXR Envelope Filter is a tone modifier which enables a musician to duplicate effects previously found only on synthesizers. In performancen the Envelope Filter may be used to create a wide variety of "wa wa" sounds which respond directly to touch. **$59.95**

MXR18 6 Band Graphic EQ . . .

Designed for modification of tonal response over a frequency range of 100 Hz to 3.2 kHz. It features six bands (each spaced one octave apart), with boost and cut of 18 dB on each band. Its response range makes it the perfect unit for the equalization of electric and acoustic guitar, bass, and brass. The Six Band Graphic Equalizer is battery operated, with a battery life of up to one year, in normal use. **$59.95**

Rock Scene Dept. MXR51
Box 3913
Bethany, CT 06525

Offer Expires March 1, 1981

Please send: MXR 16 ☐ MRX 18 ☐
I enclose $59.95 cash ☐ check ☐ money order ☐

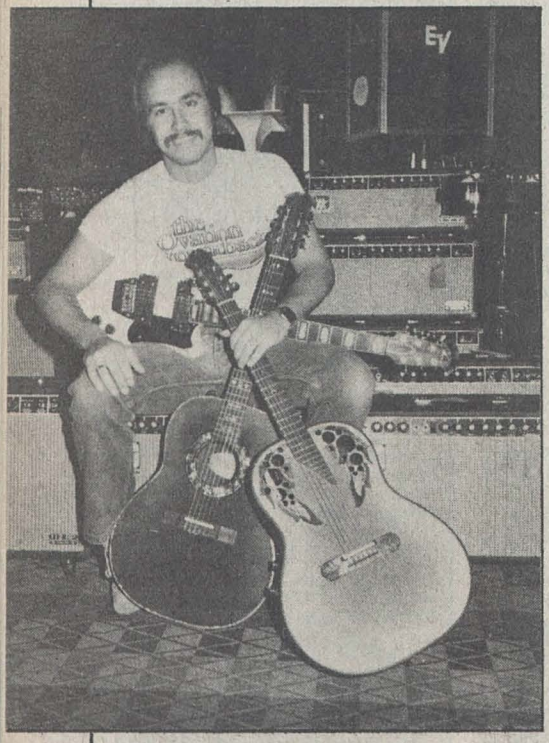
Name _____
Address _____
City _____
State _____ Zip _____

Canadian add 25%. No foreign orders. Allow 4-6 weeks. Conn. residents add sales tax.

PICKIN' on me

TOMMY MEC

CONNECTING CHORD PROGRESSIONS

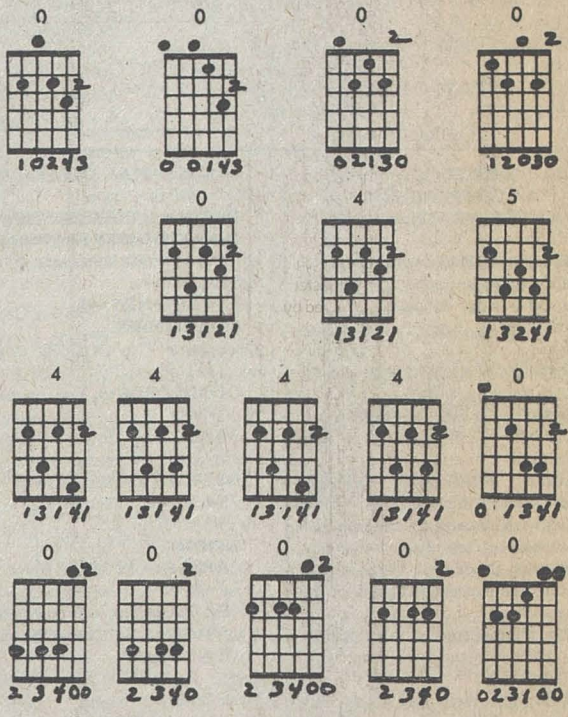


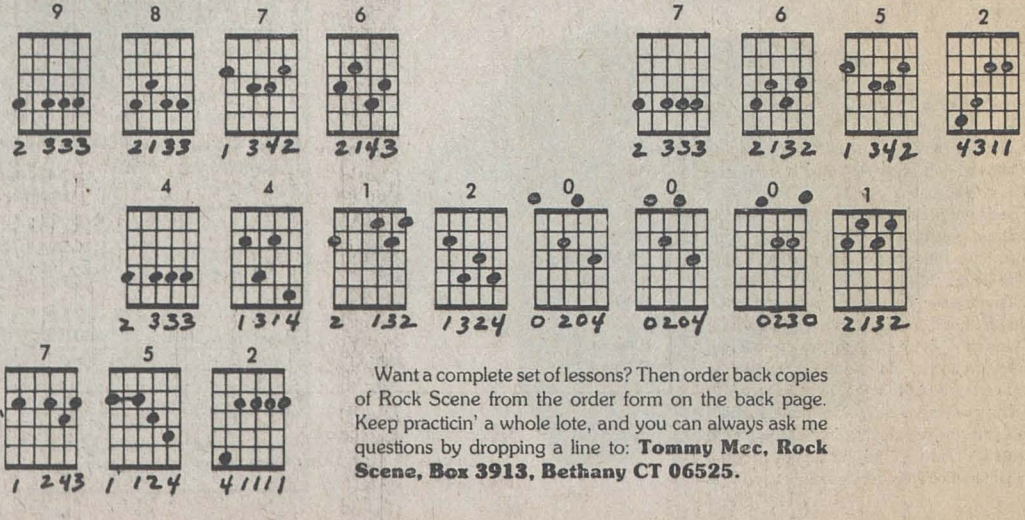
In our last issue, we began our series of fingerpicking by learning to connect chord progressions.

The first series (below) is repeated from last issue for the benefit of any of you who may have missed it, (shame on you!). The second series is all new, and excellent.

Remember to follow the rules:

1. The large numbers **above** the chord blocks tell you on which **fret** to begin the chord. Begin on the correct fret or you'll just be running around in circles.
2. Left Hand: fingering is **below** each chart.
3. Right Hand: place the fingers of the right hand Thumb, 1st, 2nd, 3rd.





Want a complete set of lessons? Then order back copies of Rock Scene from the order form on the back page. Keep practicin' a whole lote, and you can always ask me questions by dropping a line to: **Tommy Mec, Rock Scene, Box 3913, Bethany CT 06525.**

CREATING CHORDS

Acoustic steel guitars with or without resonator devices, are similar in construction to Spanish-type guitars, except for the use of a raised nut to lift the action of the strings away from the fretboard, allowing the notes to be played by the movement of a steel bar, rather than pressing the strings against frets. These guitars may also have a square-neck construction to resist the added tension of the raised strings, usually have six strings tuned to an open chord like those used on the Spanish guitar. Here are a few of the many six string tunings that have been used:

NON-PEDAL STEEL GUITAR TUNINGS
(strings are listed from first to sixth)

Standard G (bluegrass)	D-B-G-D-B-G
Low Bass A	E-C#-A-E-A-E
C6	E-C-G-E-C-A
E7	E-B-G#-D-B-E
C# Minor	E-C#-G#-E-B-E

The addition of more strings to make eight and ten string non-pedal guitars allows for additional chord possibilities, but still requires that the instrument be re-tuned to play in various keys. Older non-pedal guitars often have several necks (tunings) joined together on a single instrument, such as the Fender "Stringmaster" with four necks of eight-string tunings played by Leon McAuliff.

The addition of pedals to the steel guitar made it possible to change from one tuning to another instantly, by raising or lowering the pitch of strings, providing the instrument with a new versatility that is being heard today in more and more types of music including classical, pop, and jazz.

Modern steel guitars are being made in eleven, twelve, and fourteen string models, but by far the most popular and widely-used tuning is the ten-string E9 or Nashville Set-up, employing three floor pedals and one or more knee levers to modify the tuning as follows: the fourth string E is the same as the first string of a Spanish guitar tuning; the eighth string is E, one octave lower. The fifth and tenth strings are both B, with a floor pedal raising them each a whole step (two frets) to C#. (Note: pushing the pedal half way raises these notes a half step.) The third and sixth strings are G#, with a pedal raising both a half step to A; the first string and the seventh string are F#, the ninth string is D. The second string is D# with a knee lever lowering a half step to D; the same knee lever is often used to lower the eighth string from E to D#, and one other floor pedal raises the fourth and fifth strings a whole step from E to F#, and B to C#, respectively.

The use of pedals greatly expands the scale and chord possibilities of the E9 tuning. Many players have added them, either as floor pedals or knee levers, to make these changes: raising the first and seventh strings F#, a half step to G; raising the fourth and eighth strings E a half step to F; lowering the sixth string G# a whole step to F#, lowering the fifth string B a half step to Bb; lowering the ninth string D a halfstep to C#, etc. The placement and use of these changes varies with the individual players; the key to success is to learn to use the changes of your steel guitar effectively before adding more!

Here is a chart of some additional chord voicing possibilities for the E9 tuning, using three floor pedals and one knee lever to make the changes described in the Nashville set-up.

PARTIAL CHORD INDEX
Open E9 Tuning—Nashville Set-Up

Symbols used to indicate raising and lowering the pitch of strings by engaging the appropriate pedal or knee lever; **#** indicates raise one half step **##** or **X** indicates raise one whole step, ***b*** indicates lower one half step.

Chord Name/ Symbol	Notes Played	Strings Played (indicating use of pedals)
B Major	B# D F#	10 *b*8 7
E Major	E G# B	8 6 5
A Major	A C# E	#6 X5 4
D Major	D F# A	9 7 #6
G# Minor	G# B D#	6 5 2
C# Minor	C# E G#	X10 8 6
F# Minor	F# A C#	7 #6 X5
B Minor	B D F#	10 9 7
A Minor	A C E	#6 #5 (half pedal) 4
F# Diminished 7th	F# A C D#	7 #6 #5 2
E Augmented	E G# C	8 6 #5 (half pedal)
E Dominant 7th	E G# B D	9 6 5 *b*2
B Dominant 7th	B D# F# A	10 *b*8 7 #6
D Dominant 7th	D F# A C	9 7 #6 #5 (half pedal)
G# Minor 7	G# B D# F#	6 5 2 1
C# Minor 7	C# E G# B	X5 8 6 10
F# Minor 7	F# A C# E	7 #6 X5 4
B Minor 7	B D F# A	10 9 7 #6
E6	E G# B C#	8 6 X5 10
A6	A C# E F#	#6 X5 4 1
B6	B D# F# G#	10 *b*8 7 6
D6	D F# A B	9 7 #6 5
F# Minor 6	F# A C# D#	7 #5 X5 2
A Minor 6	A C E F#	#6 #5 (half pedal) 4 1
B Minor 6	B D F# G#	10 9 7 6
E Major 7	E G# B D#	8 6 5 2
D Major 7	D F# A C#	9 7 #6 X5

NEXT TIME: SOME TIPS ON GETTING IN TUNE. Keep those cards and letters comin' to Rock Scene.

ROBINSON'S MYSTERIOUS AUDIO ILLUSIONS

Although it has been a while since Richard Robinson abandoned producing records for artists like Lou Reed and David Johansen in favor of metamorphosis, levitation, and visual hallucination, he hasn't lost his touch when it comes to amazing the ears of his audience during his full-evening mystery-illusion show, **Robinson's Mysteries.**

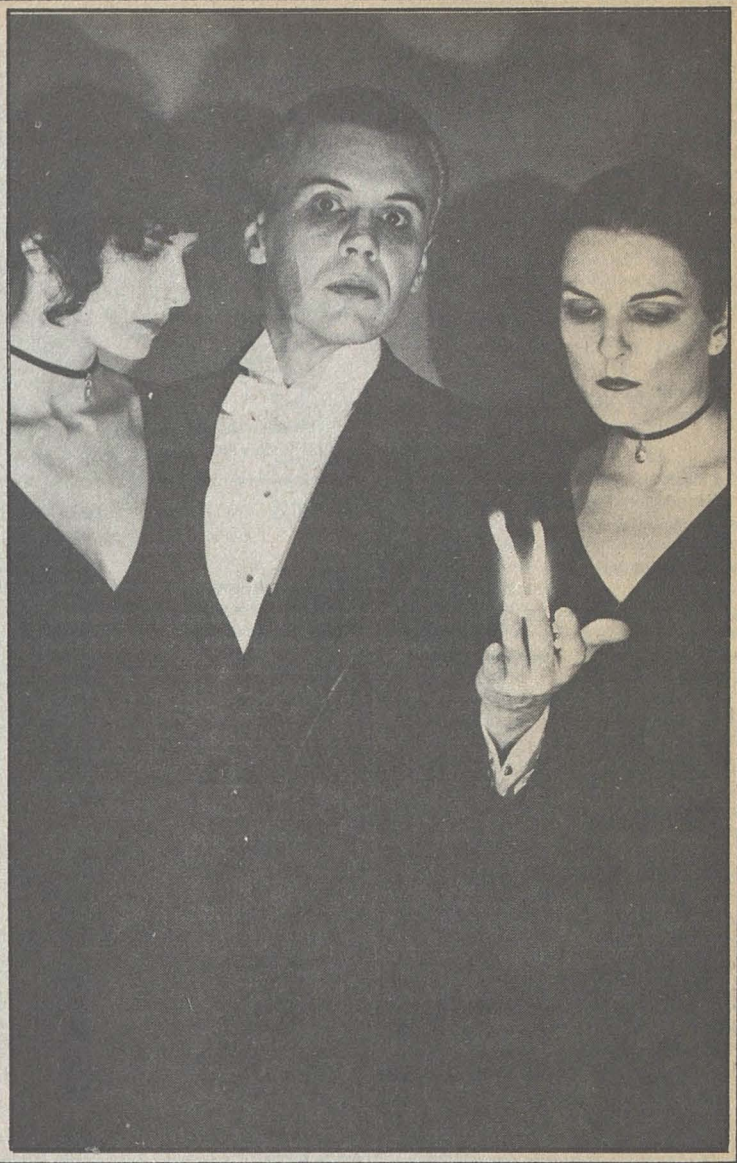
"Outside of rock recording studios, very few theatrical productions understand or take advantage of electronic audio techniques," says Robinson as he sits in his illusion workshop in New York surrounded by the tools of his trade. "We use a great number of solid state and digital devices to create the soundtrack for our show, some of them so advanced that even rock musicians are just now only discovering their potential."

During the performances of **Robinson's Mysteries** while Robinson and his demonic helpers, played by Jane Wymore and Ellen Lebowitz, are onstage weaving their spells with mindreading and illusion, there is a steady undercurrent of tension created through the elaborate audio system the show carries.

"Our aim is to create hypnotic beats and rhythms during the performance that understand the visual impossibilites the audience sees. To do this we have an eight element sound reinforcement system of ported speaker cabinets run through three power amplifiers, not so much to make it loud as to make sure the audience **feels** as well as hears the audio vibrations. Since we don't have to compete with guitars and amplifiers onstage, we can use extraordinary sound pressure levels to pump the sound into the theater. At times it makes the spectators want to hold onto their seats for fear of being shaken off them.

"Some of the audio is created in a studio using snythesizer techniques and them stored on half-track tapes for re-play. Some of it was specially created by guitarist Lenny Kaye for the show. And other elements are digitally synthesized at the performance—even with synthesis there is a difference between pre-recorded effects and effects created and regulated under the emotional pressures of the actual performance."

Like all good illusionists, Robinson is vague as to exactly how any particular effect is created. He has worked with Lou Reed during the developmental stages of the revolutionary binaural sound concept, and his experience include remarkable translations of raw rock energy to disc in the studio, but whether these techniques are used to impliment the audio portion of **Robinson's Mysteries** is unknown. "What you hear is only an illusion," is all he'll say about it.



Don't believe everything you hear . . . or see. Ellen Lebowitz, Richard Robinson, and Jane Wymore consider the impossible in *Robinson's Mysteries*. (Photo by Bob Gruen)

Robinson's Mysteries has performed with Devo, The Atlantics, David Johansen, Todd Rundgren, and other rock acts, and have found that their approach to audio in rock venues like The Palladium and the Central Park Music Festival does affect the audience response to what Robinson describes as their 'visual hallucinations.' Their recent appearance on NBC TV's 'Rock Concert' also included these audio effects. "We aren't rock illusionists by any means," says Robinson. "Our theater is a theater of illusion which is a full-evening presentation that has nothing to do with rock music per se. But we do enjoy bringing the illusion segments of our program into rock situations, and in those situations the audio illusions we create are terrifically important." □

MOVIE HOTLINE

by Sharon Le Maire

NINE TO FIVE

Jane Fonda, Lily Tomlin and Dolly Parton star as three office workers who dream about getting even with their very chauvinist boss in 20th Century-Fox's irreverent new comedy "Nine to Five."

Drawn into friendship through mutual dislike of their smarmy boss, the madcap trio begin to entertain their wildest fantasies of how to get revenge—and wind up devising an outrageous scheme.

Jane Fonda plays newly divorced Judy Bernly, who takes the first job of her life at Consolidated Companies and it is through her eyes that we see the daily routine of the office clerical.

Lily Tomlin is Fonda's section supervisor, Violet Newstead, a widow with four children who seems to be forever training new employees without ever getting any further along in her own career at the company. Her inept boss whom she trained, is stealing her ideas while relegating her to fetching his coffee.

The executive secretaries of America are represented by Dolly Parton, who makes her film debut as Doralee Rhodes, the boss's secretary. Although, very dedicated to her job, Doralee, is the subject of a lot of malicious office gossip that she's been sleeping with her boss.

Also starring in the movie are Dabney Coleman as the company's very chauvinist and slippery vice president, Elizabeth Wilson as his assistant who spies on her co-workers and Sterling Hayden in a rare comdey appearance as the chairman of the board.

"Nine to Five" was directed by Colin Higgins, who wrote and directed "Foul Play" and was the screenwriter of "Silver Streak" and "Harold and Maude." □

Office workers **Lily Tomlin, Dolly Parton** and **Jane Fonda** entertain each other with fantasies of how they would like to get even with their chauvinist boss—and decide to put their most outrageous fantasy into action.

FLASH GORDON

In keeping with its roots as a comic strip, "Flash Gordon" is still a comic strip. A comic strip come to glowing life.

Have you ever seen Hawkmen swooping down from their city in the sky? Or the lizard folk? Those strange creatures from the watery world of Aquaria? Have you ever been to the land of Frigia and grazed on its glistening like an immense frozen diamond? Have you ever watched a battalion of Treemen rushing into battle.

Even for audiences conditioned to fabulous productions and great special effects, "Flash Gordon" is truly a living comic strip. Things—really outrageous things—happen such as only occur in your own fantasies and dreams, or in comic books. The settings, the costumes, the lighting, the larger-than life characters, the fantastical creatures and the mind-boggling plot are something else.

Picture this: Flash Gordon is the star quarterback football player with the New York Jets. After winning a game, he leaves on a vacation. The plane runs into trouble. He also runs into the beautiful Dale Arden, a very frightened passenger.

A curious thing happens. There's no sun and strange energy waves pull the moon 12 degrees out of orbit, triggering a total solar eclipse.

Aided and accompanied by the weird Dr. Zarkov, Flash and Dale, in a rocket flight into hyperspace find themselves on the Planet Mongo. It's on Mongo that things go wild. You've got to see Mongo to disbelieve it, for it is here that such unique apparitions as the Hawkmen, Treemen and the lizard folk appear.

The Planet Mongo is ruled by the brutal Emperor Ming The Merciless and his lascivious daughter, Aura. She, of course, has an instant yen for Flash. Dale, in turn, is the object of Ming The Merciless' attentions. He wants her for his bride.

What a dilemma. Will Flash escape the clutches of Princess Aura? Will Dale escape the clutches of Ming? Has Ming really had Flash killed? Will Princess Aura's ex-lover, Barin, Prince of Arboria, rescue Dale and Flash? Does Ming get his just desserts? Do flash and Dale ever get down to earth? You'll just have to see the movie find out.

Spotlighting The People Who Help Make The Stars Shine

MUSICIAN'S MUSICIANS

Scott J. Spray

By John Puhl

Fourteen years ago, Scott J. Spray made his debut on the Rock Scene. One year later he played bass on his first record and since then his bass has talked on many people's tracks with a certain churning of low end that drives, drives, drives with incredible forward motions.

From the beginning it looked like Scott was destined to become a studio musician. He has been involved with projects with Felix Cavaliere, Simms Brothers, Stormin' Norman and Suzy, The Zoto Brothers, Harry Chapin, Angela Clemmons and many more. In Connecticut's, Paul Leka's Recording Studio alone, Scott has put in thousands of hours.

Then, just about a year ago, Albert Ferrante, a guitarist friend of Scott's called him in to audition for Edgar Winters' new band. Al had been with Edgar only 3 or 4 days himself. Edgar dug Scott's bass and signed him on. Together with keyboard player, Ronnie Lawson and Gregg Carter on drums they were off. Out of the studio and on to the road. Now Scott got a large dose of live performing concert style.

"The whole experience has been a learning one," comments Scott. "Edgar has perfect pitch and he can hear faults like being just a little out of tune. So, you always want to give him 110%. I've learned more from working with him than in my last fourteen years of playing."

Photos by David Coe

Working live, Scott finds the stage show driving and forceful. The show includes many of Edgar's older, classic hits like, "Keep Playing That Rock & Roll," "Dying To Live" and "Frankenstein." Also included in the show is the beautiful jazz-like, "Entrance," from Edgar's first album. "The shows have all been great . . . like the one we did in Buffalo with Rick Derringer and played to thousands." To put it in Edgar's words, "We all had a real good time."

Now it was recording time and back to the studio. After two months of intensive rehearsing at "Star Sound Studio" in New York City, it took another two months at "The Work Shoppe" on Long Island to complete Edgar's new LP, "Standing On The Rock" for Blue Sky records.

Scott admires Edgar Winters very much. "He even plays drums on the title track of the album. He can do everything, he plays incredible sax as well as some guitar, bass and trumpet."

When asked about the nature of the album Scott replied, "Edgar had his biggest hits in pure rock and roll so that's exactly what this album is. But his enchanting ballads are so great that some of them are also included."

Scott's main influences in his formative years were players like James Jamerson, Jr., (Motown session man), Chuck Rainey and Donald (Duck) Dunn, (Stax Records). Just to give you an idea of how long Scott has been in the business, he remembers when Larry DiMarzio (DiMarzio Pick-ups), uses to rewire your guitar personally for fifteen dollars. Scott uses D'Addario strings exclusively. On his 1064 Fender Precision he uses HR-70 strings and on his 1980 Music Man Stingray he uses XL-170's.

In an area where studios are few and far between and very particular, Scott's talent in the studio has made him the most sought after bassist in the region. One of his present projects pops him back into a R&B groove with Angela Clemmon's solo album. Scott predicts a bright future for Angela, "She's only eighteen years old with an incredible voice. She's going far."

His advice to young players is simply this . . . "You've got to have talent, drive and know your stuff. You've got to have balls to play Rock & Roll . . . but you've got to have a little luck, too . . ." □

GIVE THAT CAT A CARROT

Rock fans who can write and read without moving their lips have always hailed Al Stewart as the contemp tuneworld's answer to the Encyclopedia Britannica. As Stewart's press flacks proudly proclaim, when you enter the world of Stewart's music you enter the world of Nostradamus, Sartre, Vonnegut, Merlin, and Bogart. Gee, sounds better than educational television, doesn't it?

Al Stewart's rock which the self-same flackos point out is 'based so deeply in historical and literary sources' has been successful, although it is not known if Stewart works from the original tomes bound in leather or paperbacks bought in airports, but then, we haven't read much Bogart ourselves so we're not in a position to say.

After Stewart's last two lps turned his bank account into literary masterpieces of their own—'Year Of The Cat' and 'Time Passages,' he has ventured out into the brave world of self-production with his latest album, entitled '24 PCarrotts' The misspelling of the P you see is a literary reference that is pretty deep in itself, since carrott begins with a c not a p.

As Stewart has been quoted as saying, "The principle of wine watching has been that the longer a bottle of wine takes to come around, the greater the heights it reaches." We hope the same thing doesn't happen to this album as it sits in its shrink wrap in the bins of your local record store.

Al Stewart, literary references for the rockworld's intelligensia.

Russian ROCK

TIME MACHINE, THE NEW LEADER OF SOVIET ROCK GROUPS

By Lev Nikitin, Novosti Press Agency

On one of the latest Soviet popular music charts the rock group Time Machine had five hit songs. Its song "Turn in the Road" has been heading the charts for more than four months. When the group goes on a tour around the country it invariably plays to full houses. Each show brings together from 5,000 to 12,000 listeners, and the group won first place at the recent All-Union Festival of Popular Music.

Time Machine was organized in Moscow in the early seventies. Frankly, there was no promise of success at the beginning. The group consisted of 17- and 18-year-olds, mainly self-taught musicians, who started to play by imitating the Beatles. As time passed, the Time Machine was gradually singled out from hundreds of similar groups. The reason was the musical and poetic talent of the leader of the group, Andrei Makarevich, though he himself insisted that the group was bound together by the equality of all its members. Equality is important, but it is common knowledge that any artistic group should have someone who "generates" ideas.

The rock group finally evolved a style all its own by the mid-seventies. That is when the Time Machine became the recognized leader of Moscow rock music and amateur tape recordings of its concerts became widespread. The group made a successful showing at several regional festivals of rock music. The group fell apart in autumn 1979 because the musicians wanted to launch solo careers.

Andrei Makarevich was left alone with his music. He set about looking for young musicians who understood what he wanted, and soon a new Time Machine was in rehearsal. Its repertoire was new for the most part though, once again, most of the songs were written by Makarevich. At last the Time Machine became a professional rock group.

Andrei Makarevich, 28, is an architect by education and an interesting artist. He designs the posters for the group's shows. He plays the guitar and the piano and sings most of the songs.

Alexander Kutikov, bass guitarist, is the author of several songs and a sound director by profession. He is a great help to the group in the sound recording studios.

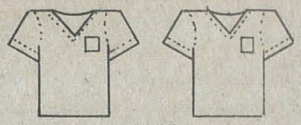
Pyotr Podgorodetsky, the youngest of the group, plays keyboard instruments and is the only one with a professional musical education. A very keen musician, he is full of ideas which need a firm guiding hand.

Valeri Yefremov, the drummer, is a graduate of the chemistry department of the university. He works seriously on his scores during rehearsals and strives to make each one of his technical devices musically justified.

There have been definite changes in the style of the group since it overhauled its membership. Previously the musicians proceeded not so much from the character of the song, but from some technical device, often a deliberately complicated one, while now they try to cut down technical devices to a minimum.

The professional status of the group makes new demands. Frequent tours leave less time for rehearsals. Besides they have to work more on the scenic aspect of their performance. 'Til now the group has been coping well with these difficulties and continues to lead in Soviet rock music, though it has considerable competition from Arax, a rock group working in one of Moscow's theaters, the Magnetic Bank of Estonia with its rhythm and blues style, Stas Namin's group and others. □

AUTHENTIC SURGICAL SCRUB SHIRTS



- 4 Sizes: S,M,L,XL
- 4 Colors: •MIST GREEN •JADE •WHITE •BLUE
- $14.00 each
- Allow 4 weeks delivery

M & W ENTERPRISES
218 N. DORSET BLVD.
VENTNOR, N.J. 08406

NAME _____
ADDRESS _____

☐ GREEN __S __M __L __XL
☐ JADE __S __M __L __XL
☐ WHITE __S __M __L __XL
☐ BLUE __S __M __L __XL
TOTAL OF #_____SHIRT(S)
@$14.00 each $_____
POSTAGE & HANDLING
$1.00/SHIRT = _____
N.J. RESIDENTS PLEASE ADD 5%
SALES TAX _____
ENCLOSED ☐ CHECK
☐ MONEY ORDER
TOTAL _____

COME UP AND SEE MY LASER ETCHINGS

The new album from Split Enz is called 'True Colours' and for your $7.98 you not only get their latest songwriting inspirations, but a record that has been etched by lasers to form a design in the disc itself. As the record spins and is struck by light the disc reveals various colors of the spectrum.

The laser etching is done by a holographic grading process which

involves etching a blank lacquer prior to the process of mastering the sound onto the record before pressing. The laser infraction is cut one one-hundreth as deep as the sound grooves on the record. The result has no effect on sound quality, but does produce a record that gives off its own little light show as light hits it while it spins on the platter. □

ROCK SCENE USA

News From The Rock Scene

. . . reporting on the state of rock across the nation as it happens . . . .

GREGG CLEMONS calls his rock style 'gut level music' and since he heard his first Elvis Presley record (back in 1958 at the age of four in his hometown of Pekin, Illinois) he's worked hard at keeping his instinct for rock alive, although now it's easier with his first album released on Nemperor Records. At one point, Gregg even took the highroad to keep going. For money he became an insurance man. "I saw it as a role," he says, "I cut my hair, put on a suit, and got real successful at it. Hey, insurance is great for song ideas. You go into people's homes you'd never meet, and hear things you'd never hear. After a year, they made me manager of the Bloomington office. When I quit to get back to rock & roll everyone was real surprised. They didn't even know I sang."

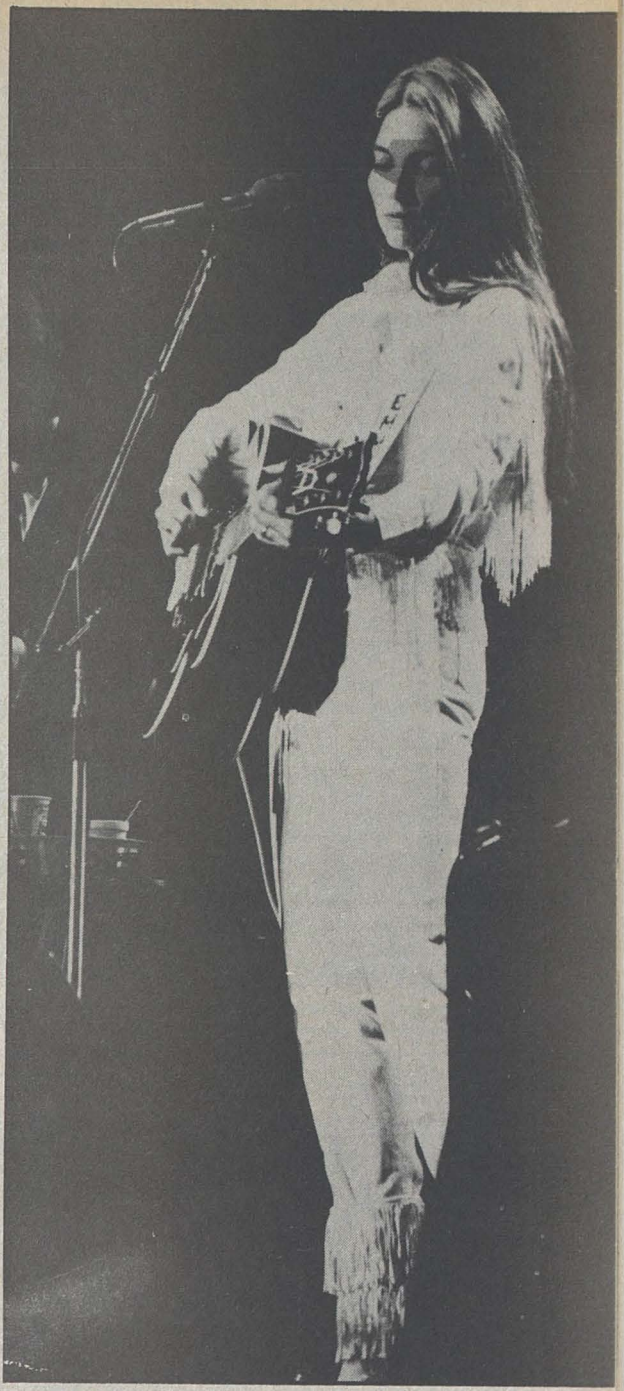
SHAUN CASSIDY has a new album called 'Wasp' (get the picture, yes, we see) and says of it, "I want to expand and try new things. I don't want to repeat myself. I'm heading in a new direction, but I'm not trying to alienate anyone. I hope that those who bought my records before will be receptive to this one as well." As for the new direction SC sez "It's more theatrical . . . I play a lot of characters on this album."

THE AMAZING RHYTHM ACES say their new album, "How The Hell Do You Spell Rhythum," is "A natural progression of what we've always done . . . but more defined, closer to the source." Sez lead singer Russell Smith the album has "more of an r&b emphasis. The album was cut in Muscle Shoals at Muscle Shoals Sound and I'm sure that had a lot to do with it." From left the ARA's are James Hooker, Russell Smith, Jeff Davis, Duncan Cameron, Butch McDade, and Billy Earheart.

THE DIXIE DREGS don't have labels for their music, in fact, says guitarist Steve Morse, "We rarely think of labels, but if we did, it would be something like 'electric chamber music.' " The band, originally formed for college credits at the University of Miami School Of Music, eventually signed with Capricorn Records and moved to Atlanta. Their latest lp, 'Night Of The Living Dregs' sez Morse "is much more mature, with even more superior production. We like to keep things changing, ever improving, and we think 'Night' is a very good representation."

JEANNE FRENCH grew up in West Concord, Massachusetts hearing a lot of country and western and bluegrass music, then she got into folk, then rock. "I realized that I had a lot of contacts from playing around New England so many years," she says, but she admits that she was in so many different bands nobody knew what she was doing. "So I decided to do my own tunes and call it the Jeanne French Band." Now she's got her first album out on Columbia records, called 'Diamond In The Rough.'

DEVO managed to get past the guards at Disney World in Fla. somehow (we didn't know you could get into Disneyland/world with a flower pot on your head!) and posed for a pic with the Aristocats. From left to right, ignoring the stuffed animals in the pic who shall remain nameless are Devos Jerry Casale, Bob Mothersbaugh, Mark Mothersbaugh, Alan Myers, and Bob Casale.



EMMYLOU HARRIS says, "I always had it in the back of my mind to do a Christmas lp," and so she has with her lp 'Light Of The Stable.' Sez EH, "The problem with most Christmas albums, in fact more of the songs that we did on this album, is that they're usually so overproduced. Most of them are really simple tunes, with simple melodies and lyrics that get buried under all those strings. I wanted to do it more sparsely, so that people could hear the beauty of these old favorites in a new way. That's why we selected a bluegrass setting."

NEW YORK ROCK SCENE

. . . what's happening in rock city, an up to the minute report on all the after dark action . . . .

At The Bottom Line country artist George Jones gets congratulations after his solo debut in NYC from Linda Ronstadt and Bonnie Raitt.

Billy Joel stops backstage at the Nassau Coliseum to congratulate Bob Seger on a hot show.

The Overnights are making local audiences happy with their rock sounds. Recent dates include an appearance at Gildersleeves. (Pic: Sheryl Gordon).

Blotto pose for a group pic as their career gets hotter. Sez Bronx born Broadway Blotto (the tallest member of the band) "don't sweat the small stuff."

Stopping in NYC for two nights headlining at The Bottom Line are The New Riders Of The Purple Sage who've got a new album out, 'Feelin' Al' Right.'

Jerry Lee Lewis gives the audience a smile during a wild show at The Ritz. (Pic: Bob Gruen).

The Escalators were in town to play at The Rock Lounge with their rock fusion of funk reggae jazz and rock. (Pic: Mick Rock).

Dirty Looks are the first all-Staten Island rock trio who've just recorded their debut lp, 'Dirty Looks' for Stiff-Epic Records in the US.

Joe King Carrasco has been trying to bust out for some time, but it wasn't until he and his band came to NYC that they were truely appreciated. Now they've got their first album out and back in his home in Texas Joe says that everyone likes their music, "I guess once they heard in Texas that it was cool in New York, they decided they liked it too."

Enjoying a night out in the big city are Benny Mardones (his hit is 'Into The Night') Lenore O'Malley (her hit is 'First Be A Woman,' and Wayne Massey (soap star of 'One Life To Live' and recording his first record soon) and the ensemble photographed by Gary Gershoff.

Martin Rev and Alan Vega, the power duo Suicide have a new album on Ze Records called 'Alan Vega-Martin Rev' and are now on tour in Europe.□

Battle Of The Bands
(Everybody Wins!)

MODETTES MEET DELTA 5

All Photos: Pat Kepic

Two fine English groups, visiting America for the first time. One turns to the other and says . . . .

Delta 5 line up to hoist a few, celebrating the success of their transAtlantic tour: Julz, Kelv, Roz, Bethan, and Allan.

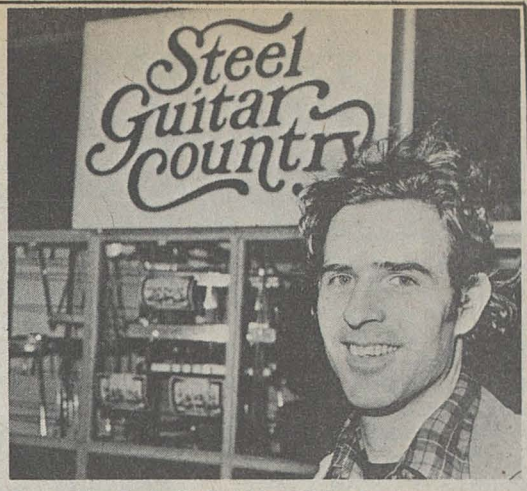
Kate, guitarist of the Modettes, takes a break between sets. With good reason: the girls played thirty dates in thirty days on their debut tour, which about gives you enough time to send a postcard home before the next soundcheck.

Jane is the Modettes' bassist, she of the many looks and mystery. Here, her mocassins and DA give the visual of an Indianbilly.

June is the percussive edge that makes the Modettes imminently danceable, witness their well-grooved hit single of "White Mice."

Bethan, who plays bass in the Deltas as well as sings, sidles up to the microphone.

Kelv pounds the drums for Delta 5, who have just released a new single, "Colour." It features a horn section from the band Bad Manners as well as the Five's own unique sound.



New England's Pedal Steel Guitar Headquarters

Steel Guitar Country

58 River Street Milford, CT 06460

NEW AND USED STEEL GUITARS IN STOCK
AMPS, ACCESSORIES, LP'S, COMPLETE LINE OF
DOBRO® RESONOPHONIC GUITARS.

Allan (guitar) and Roz (bass) team up on a new Delta 5 song called "Circut." They've also released "Mind Your Own Business" and "Anticipation" as singles, and are planning an album to come out in about a year.

Ramona does the singing for the Modettes, not to mention a skanking dance derviced from the ska that sets the front row fringes a-rustling.

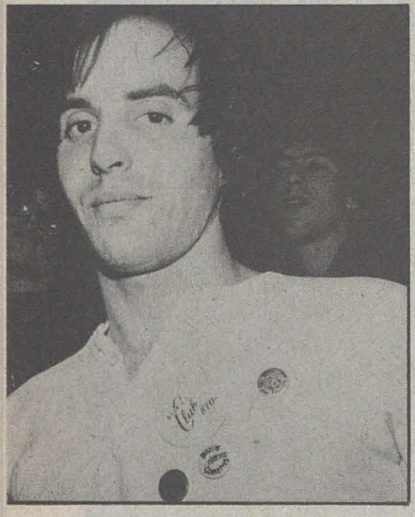
Julz warbles for Delta 5, and also specializes in ear piercing (we don't mean audio). Have a good trip back home and return soon!□

ASK THE ANGELES

L.A.'s Instant Party

All roads lead to Southern California? In the town where the sun never sets and even the smog smiles, are rolling up the walks of Hollywood and Vine and dancing their worries away. A succession of famous faces have been lighting up dim hotel corridors and monochrome ballrooms. Breakfast at Duke's anyone?

Wreckless Eric wants to know where the k-a-s-h is as he sports a new fashion look: tartan scarf and leather jacket. Keeps a body warm!



Paul Collins of the Beat (American style) is buttoned up for action.

All Photos: Bob Matheu

The Tourists are all set to head for the Walk of Stars, or is it the famous site where Rodney's once stood?

The Rockets, Detroit's contribution to hard energy with guitarist Jim McCarty and great drummer Johnny Badnajek, tape a segment of **Midnight Special.**

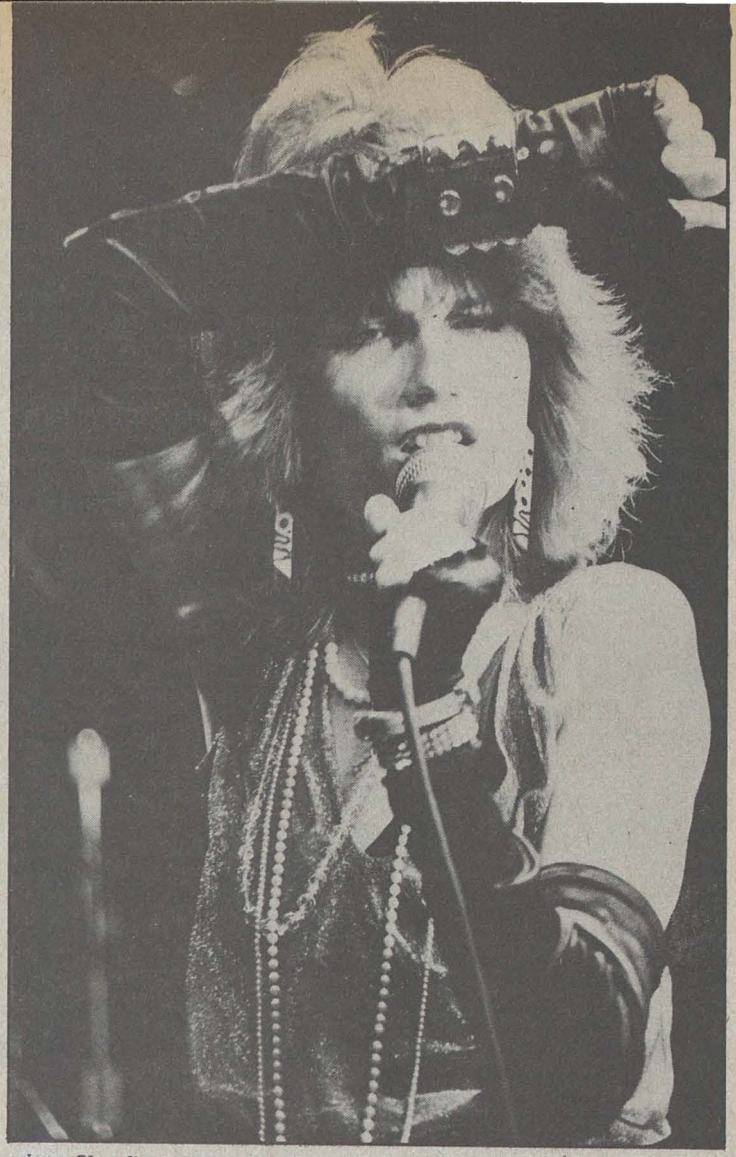
It wouldn't be a photo spread without **Stiv Bators.** Here he demonstrates a clean machine amidst the luxury of bubble-licious.

Rachel Sweet (is she old enough to drive?) flashes a big smile at the Rock Scene photographer.

Shandi and **Suzi Quatro** swap Mike Chapman stories at a recent soiree.

Phil Seymour is visited by Mackenzie Phillips at the Starwood after a hot set. Phil's debut album on Neil Bogart's Boardwalk Records is due out this fall.

Doug Fieger of the Knack shows off his lovely new beard and equally lovely soulmate, the legendary Sharona.



Later, **Shandi** gets up to wail the thumping "Heart Beat" from her new Dreamland lp.

Back at the Starwood, **Phil Lynott** of Thin Lizzy visits with the **Plimsouls** (recently signed to Planet Records). Are they discussing da blooz? Or maybe a trip across the street to catch some donuts at Winchell's . . . . □

New Bands

Check, check . . . can you hear me out there? . . . one-two, one-two . . . this monitor doesn't seem to be working . . . oh, there it goes . . . you want us to run through a song? . . . where's the drummer? . . . there seems to be a shock whenever I touch this microphone . . . what time do the doors open? . . . Yes, I know we're late . . . hey, let's save some for the real show! If this sounds familiar, send an 8x10 b&w photo (only 8x10 accepted) to Dept. NB, Box 3913, Bethany, Conn. 06525. The band you'll be tomorrow is the band you are today.

The Hits are a young New York power pop group with a flamboyant Jaggeresque lead singer who have been playing together for less than a year, but have already received good reviews in Variety and other trade papers for their performances in and around the city. Their music is lilting and catchy—reminiscent of the Cars, the Kinks and the Raspberries—but its their own. Vocalist Mikael Kirke (former member of Tuff Darts) is supported by guitarists Peter Belmonte and Jimmy Ambrose, keyboardist Reggie Bell, bassist Tom Loughran and drummer Mike Favata. For information contact The Hits % Kirke, 65-15 38th Ave. (Apt. 3D), Woodside, NY, 11372 (212) 478-5774.

New York is an odd name for a band based in Rock Hill, South Carolina. You can find out why by writing 839 Ragin Lane, Rockhill, S.C. 29730.

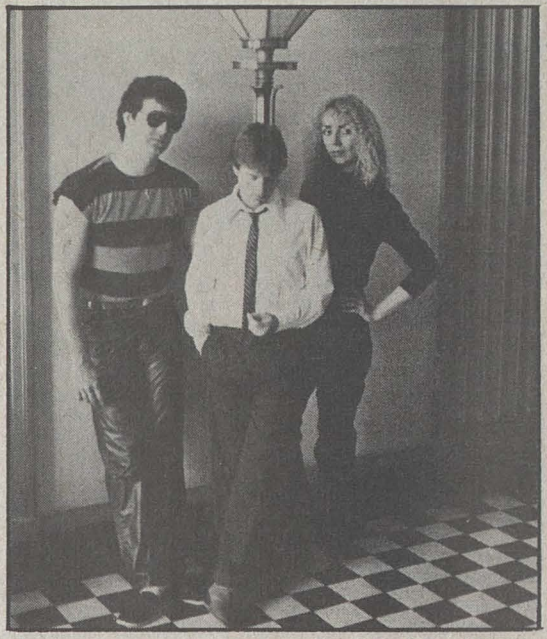
The Dennis Talbort Band is presently doing studio work in Baltimore, and can be found at 126 Byerly St., Mt. Airy, North Carolina 27030.

Mental Mannequin gives a shcok to the nervous system from Seattle, with Mike Davidson, bass; Barbie Ireland, keyboards; Pony Maurice, vocals and mannerisms; Gordon Halpern, more keyboards; Neb D'naleri, drums; Tor Midtskog, guitar. They can be found at Mannequin Headquarters, 2028 152 S.E., Bellevue, Washington 98007.

Speaking of Columbus, **Sirrus** is another solidly-reputed Ohio band, often donating their time for charity and winning a recent Battle of the Bands at the Worthington Hills Shopping Center. From l. to r.: John Mansfield, Pat Sweeney, John Mansfield, Mike Shelton, Richard Povenmire, Mike Sweeney (Entertainment Inc., 5310-A Tamarack Cir. E., Columbus, Ohio 43229)

St. Blaze own a wall of red and chrome stage gear, and have opened for the likes of the Ramones, the Babys, Trillion, and Black Oak from their home base in Columbus, Ohio.

Nitefire is four brothers whose high energy creative approach is aiming to make its mark on the eighties. Write to Vito, Frank, Chris, or Martin % Brotherhood Studio 331, West Merrick Rd., Valley Stream, N.Y. 11580.



Silhouette surges out of the Bay area with guitarist Michael Molenda, bassist Leasa, and drummer Dino Valentini. Send 'em a kiss at Amorous Management, 552 25th Ave., San Francisco, Calif. 94121.

E.Q. rocks out of Albany, N.Y., as Tony Jones is on bass, Richard Parks on guitar, Penny Knight on drums, and Dan Barnum on keyboards. Write Mr. Parks at 2303 Pine Ridge Rd., Schenectady, N.Y. 12309.

Vidicus is a power packed trio from Elkhart, Indiana, whose top songs are called "I Don't Care" and "Let Our Rock 'n' Roll Go." The band is Brett Cripe (bass), Marc Coffin (guitar) and Keith Wells (drums). They can be contacted at 1025 Erwin St., Elkhart, Ind. 46514 (Thanks to manager Tom Conway).

The Article, from lovely Staten Island, have "just a touch of madness." Cal Kelly drums (he's the one taking a cooling shower), Stan Kreb basses, Greg Brasco vocalizes, and Steve Safran guitars.

Dagger are really sharp blades, with Jo Ann Pisani on lead vocals, Stephen Pisani on lead guitar, Paul Martin on bass, and John Maiallo handling percussion. They have a seven song demo tape and can be hunted down through 2515 Hubbard St., Brooklyn, N.Y. 11235. □

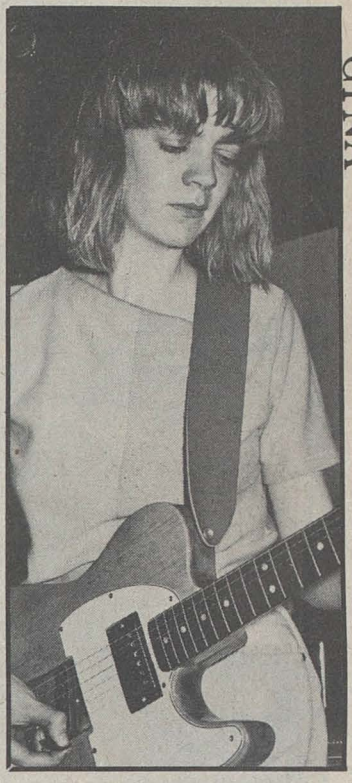
SINGIN' IN THE RAIN COATS

All photos: Pat Kepic

ANA

VICKY

INGRID



GINA

Ana Da Silva sings and plays guitar with the Raincoats, shown here when the band headlined Hurrah on one night, and supported Gang of Four on a second. She typifies the band's approach to music, working intuitively, and attempting to shut out preconceptions on what either a woman's role or a musician's role is in the creation of notes. She was an original founder of the group that came together in London nearly three years ago, playing the odd gig at Acklam Hall in Notting Hill and constructing a sound that scratches textures together like a strange kind of see-saw rock.

Gina Birch plays guitar as well as a bit of bass, and was the other half of the Raincoats' founding team. The group felt the heady freedom of the early Punk days in England, and inspired (at least sonically) by the Slits, not to mention helped by drummer Palmolive, who'd just left that band and spent some months with the 'Coats on her way to a Wales farm, began to make their first tentative forays into recorded sound. Their debut album, on Rough Trade, was produced by the Red Krayola's Mayo Thompson and Geoff Travis, and released in the summer of 1979.

Violinist and guitarist Vicky Aspinall just might be the most accomplished musician in the Raincoats, but that doesn't mean she holds to the straight and narrow. Her sawing motion on the Stradivarius lends on oft-Velvet Underground air to the group's music, and she delights, for instance, in tackling an old war horse like Ray Davies' "Lola." It makes for kind of a sex reversal on a sex reversal, itself symptomatic of the Raincoats' several-mirror'd approach.

Thanks to cheap air fares and an earnest desire to spread their music, British groups have been making short exploratory hops across the Atlantic to show their Stateside brethren (and sistren) just what the underground looks like overseas. The Raincoats are one such experimental combo, and though they were able to go no further west than Hoboken on their recent trip to these shores, photographer Pat Kepic was able to snap the shots for the benefit of Rock Scene readers everywhere.

Drummer Ingrid Weiss, a superb propulsive force, completes the Raincoats' quartet. She joined the band about a year ago, and has proved to be the connecting link that ties together the Raincoats' varied musical strands. Now working on their second album back home, the group admits to mixed feelings about the New York club scene, feeling it was more like "fashion" than "committment," but then, there aren't many bands with the integral depth of the Raincoats. Pennies from heaven, anyone? □

TED NUGENT

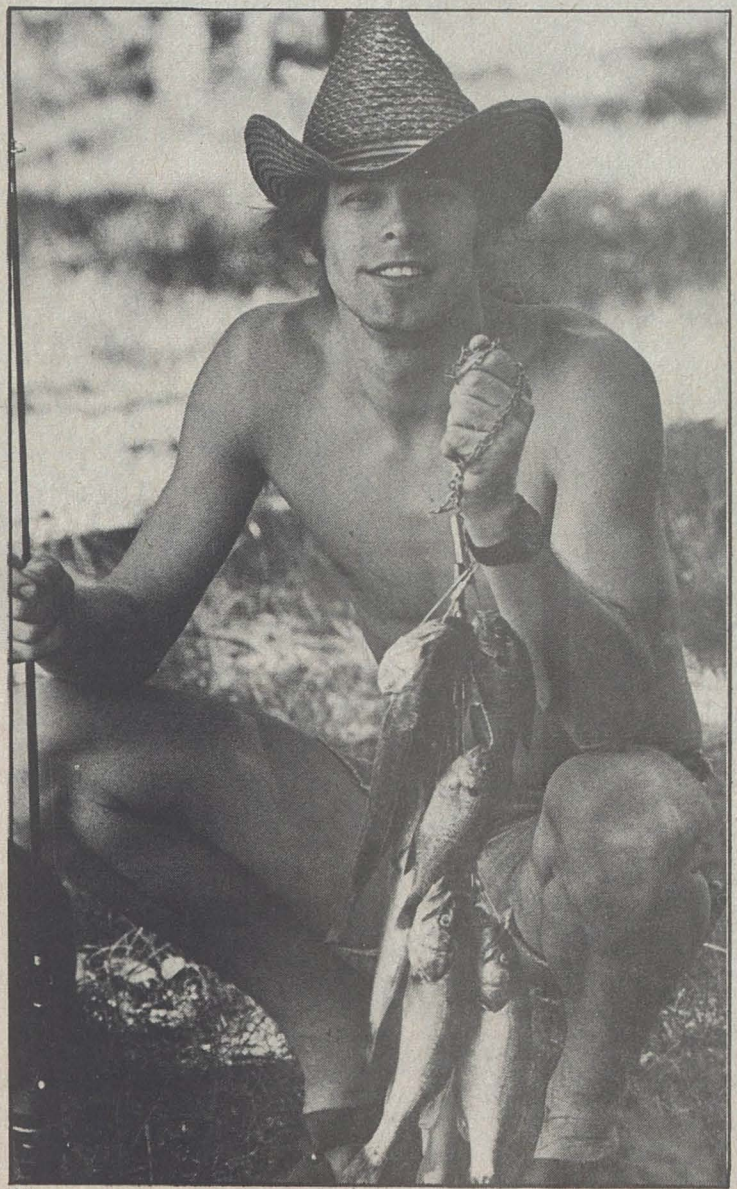
(continued from page 12)

intensify their rock 'n' roll, there'd probably be a whole lot more mass murders." He laughed. "I might even be one of them. Not really, though. But the music is an unparalleled release today."

But there are still plenty of maniacs who cause trouble at concerts, and we asked Ted about his reputation for dealing effectively with bomb-throwers and other menaces.

"Once I make my announcement about that, NOBODY DOES NOTHIN' " he roared. "They know I mean it. I've gone out in the audience and crushed people—just pulverized them. Water balloons are bad enough. But at least those guys must be a little less dangerous than the individual who throws a full bottle of Jack Daniels, which goes sailing by your head. Or an occasional M-80 that goes off behind your face. Those sonsofabitches are just criminal—literally on the lunatic fringe.

"When I think of someone hurting me when I'm working my ass off—well, it boggles the mind. But it doesn't scare me because it's probably a bit of my irresponsibility and basic uninhibitedness surfacing. But to stop and contemplate my position on stage—blinded by the lights in front of absolutely beserko audiences, you know, it would be a shame to have been playing for 20 years and lose an eye. What a target I am up there—just asking for it."



We asked Ted about his live album, which will be released in February.

"In Ten Cities—Intensities. It really is clever. I just can't believe I can keep coming up with this shit," he laughed. "The basic concept is brand new material, recorded live in ten cities. It's new in execution, but it's so obvious. The combination of spontaneity and energy of a live concert with all new material has got to be the ultimate statement."

"Jail Bait," "I Am A Predator," "Flying Liplock," "I Take No Prisoners." Our preview of four cuts during the performance that night was a treat.

Ted still plans to finish the LP in the studio, though. "The studio offers some very unique and accenting possibilities for a musical product in that the physical record or tape that you buy can only deliver a series of frequencies on a limited scale versus the incredible frequency range of a live concert. Therefore," he explained, "there are techniques in the studio which will best accommodate the wax and plastic and tape format of music.

"What you hear live will never, ever, ever, EVER be felt off the tape or record. So a procedure in the studio can fake it. In other words, by getting a Les Paul and a Birdland playing the same line the frequency of the Les Paul blended with the frequency of the Birdland will spread the sound to make it fat and thick-like, the volume alone will make it sound live. I'll take these tapes which will have the fire of a live concert—I'll take them into the studio in December and listen to them, and I'll see how I feel they can be enhanced through studio procedures.

"And if I think that a given guitar passage, a given guitar line, a vocal line, can be improved in the studio, I'm going to do that. I'm going to overdub, overtrack, replace or maybe even dump a guitar line and do a whole new one if I think it will produce a nastier sound.

"Most people have considered the live album sacred—what you got at the gig is what you got to put on the album. But the concert—the prerecorded product—is over. So obviously there's a system which can be used to better enhance the delivery of the music based on an intelligent perception—namely mine.

Big-heartedness isn't going to rear it's vulnerable head when it comes to "Intensities—In Ten Cities."

"I'm not going to let someone else go 'Well Ted, I think this guitar tone could be this or that.' I'll be the judge of that because I know what it's supposed to sound like.

"I can take every tape and play all those songs in a couple of days in the studio, and do all the guitar parts over again, which I won't because I have a feeling that the majority—at least 75 percent of the material on the album—will be as it is now. Bass and drums are a real good sound live—better than in the studio—but the studio sometimes can enhance a guitar line and I anticipate doing a few embellishments."

We asked Ted if he already had plans for touring after the release of the LP.

"We're going to Europe. Twenty-six days,"

Ted told us, "and twenty-six concerts. Twelve in Britain and fourteen on the Continent."

Nugent is tireless, but he doesn't think of his whirlwind schedule as anything out of the ordinary. "The more you play," he explained, "the more you're gonna get a feeling as to what's really gonna work. And I do belive that I'm approaching my prime." He laughed. "What I've got here is a case of eating my cake and having it too. The gratification factor is, well, you know—I almost feel guilty!" □

DOC ROCK

(continued from page 5)

interest mag or one that appeals to a certain brand of readership (i.e. a specific band, or type of music)? How do you want to print it? My first publications were courtesy of the mimeograph, but with the rise of Xerox and related easy-copy methods, your range of choice should be broader. Another question you'll have to consider is distribution. The mails are good for out-of-town delivery; in your locality, the personal touch might be welcome, utilizing record and music stores, even hawking them on the street (perhaps after a hometown concert). How much should you charge? What to include editorially? Once you get started, you'll be surprised at how these questions fall into place. The trick is to get started, and grow from there.

Lots of luck, and I'll tell Publisher Pat to keep his eye peeled for you.

* * *

X-Rays: Speaking of fan mags, they seem to be growing with an astounding pace in both execution and impact. Philip Milstein's **What Goes On** (15 Green St., Apt. 3, Cambridge, Mass. 02139) is devoted to Velvet Underground fans and whatever happened to's . . . meaning if you want to know what Lou or John or Sterling or Maureen is up to, just drop a line. To fill the gaps between issues, Phil also publishes "Temporary Thing," a one-sheet that is comprised mostly of newsnotes and reviews pertaining to the VU. Quite pale blue . . . . The latest issue of the long-lived (issue 25!) **Boston Groupie News** contains lots of Beantown news and views, including a long, exclusive interview with Jonathan Richman, and you know how elusive he is (from Box 450, Cambridge, Mass. 02138) . . . . Reggae fans will delight in Walt Taylor's **Top Rankin'** (P.O. Box 570, Havertown, Penna. 19083), where for a single Selassie dollar you receive articles and insightful tributes to such as Jacob Miller, Culture, Toots and the Maytals, and a load of obscurities. Jah recommended . . Amy Longsdorf has practically taken over the Patti Smith fan club with her **Another Dimension** (from 503 Columbia Ave., Palmerton, PA 18071), now reaching its third issue. Lots of rare pix, PSG news nuggets, transcriptions of radio interviews, reprints, Patti on the Mike Douglas show, and other loving minutiae. Most interesting is the essay on how "Seven Ways of Going" (The **Wave** cut) evolved over a period of years . . . .

ROMANCE FORECAST!

Explicit details, future erotic action! $2.00, birthdate, self-addressed stamped envelope.

FORECAST, P.O. Box 298(RS)
Chicago Ridge, Illinois 60415

—PILLS—

HOW TO GET THEM!
Send stamped, addressed envelope to:
THE SOURCE
1706 Central, S.E.
Albuquerque, N.M. 87106

$ONGWRITER$

Find out about money making opportunities concerning songwriting! FREE information. Satisfaction guaranteed! Please write to:
Songwriters Aid Services
6210 Fisher Rd, Box 222(RS)
Dallas, Texas 75214

U.S. PEN PAL CLUB
Join Now! Free Details
Send 25¢ Postage & Handling
ALPHA ENTERPRISES
P.O. Box 495-K
Cohoes, New York 12047

HEARTQUAKE!
The Suggestive, Short-Verse Datebook for Lovers and Other Wildly Sensuous Beings ★★★★
○ PROVOCATIVE POETRY FOR EACH WEEK ○ NOTE PAGES FOR TANTALIZING THOUGHTS AND RISQUÉ RECOLLECTIONS ○ RENDEZVOUS RECORD PAGES - UNIVERSAL, START ANY WEEK OF ANY YEAR ! ! ! ! ! !
TO ORDER SEND $6.95/copy TO GRASSLANDS PUBLICATIONS, 413 SCOTT, EDWARDSVILLE, IL 62025

Letters, we get letters . . . Assis Moreira Costa (% Nadir E Joel, Rua Plinio Augusto Decamargo-143-Penha, 03607 Sao Paulo, (SP) Capitol, Brazil) is a South American boy, 20 years old, who'd like to correspond with any American rockers. He's a Bowie fan first and foremost, but likes just about everybody . . . Jill Lehman, 439 So. Fifth Ave., Highland Park, N.J. 08904 is an avid fan of Debbie Harry and Blondie, and wants to start a collection of original photos and magazine articles. Since she's from (almost) the Doc's home town, drop her a line! . . . Trish McGinnis, Route 2, Box 653, Chicamauga, Ga. 30707 feels like an island in a southern sea, since she's a big fan of Television, the Velvets, Clash, and PSG. And yes, dear, those are leather pants . . . . And last, but not leastly, Poison Persuasion, a/k/a B. Noles, Rt. 2 Salem Rd., La Grange, Ga. 30240 wants to ask all groupies and roadies to write her. She's in the punk band Gross, and wants to see the aforementioned g's and r's get their full recognition. I say why not? They're the ones who put the Roll in Rock And!

Doc Rock will answer your questions on any phase of rock and roll in every issue; sorry, no individual replies are possible. Send all queries, comments, additional information, etc. to Doc Rock, % Rock Scene, Box 3913, Bethany, Conn. 06525.

BEST BY MAIL

Rates: Write National, Box 5, Sarasota, Fl. 33578

MERCHANDISE FOR SALE

JIGSAW Puzzles from your photos, posters, negatives, magazines. Round, heart, rectangle shapes. Write: Photo Puzzles, P. O. Box 4490(B), S. F., Ca. 94101

INTRODUCING new unique student ID plate, engraved on lifetime gold metal plate, complete with students name, social security number, birthdate, and school name. $3.00 with free carrying case. Frederick Matney, Box 1245(C), Seaside, Ca. 93955

AMAZING Light show from your color television. Easy to install, guaranteed. $5.00. Williams Associates, Box 1018(T), Morro Bay, Ca. 93442

$1 PROFESSIONAL quality color rock concert photos!! Bee Gees, Andy, Blondie, Styx, Cheap Trick, Kiss, Olivia, Rod, Fleetwood, Stones and everyone else from Abba to Zappa! Rush $1.00 for catalog, free photo offer. Front Row Photos, Box 484(T), Nesconset, N.Y. 11767

GIANT poster/catalog. Send $1.00 to: Rubber Brothers Rubber Stamps, 601 South 3rd West, Missoula, Mt. 59801

DMSO — 8 oz., $19.95. Paneco, 2385 Glencoe, Denver, Co. 80207

HEALTH & BEAUTY

BEAUTIFUL Skin! Unique methods revealed. $5.00. POB 18144(TS), Wash., D.C. 20021

INSTRUCTIONS

SINGERS, songwriters, musicians. Complete guide what to do, where to go, who to see. Send $3.00. Star Makers, 1259 El Camino Real, Suite 189(R), Menlo Park, Ca. 95025

WRITE a rock and roll song without reading, writing music or playing an instrument. $3.00. 9847 Estate Ln., Dallas, Tx. 75238

HANG Your headphones. Make a mobile. Easy, inexpensive. Instructions, $1.00. SASE. Mouth, Box 21963(S), Seattle, Wa. 98111

BUY WHOLESALE

BASF cassette tapes. Buy direct and save. Send for free brochure. Box 18487, Phila., Pa. 19120

STAMPS

200 WORLDWIDE stamps 25¢. Approvals. White, Box 24211(LA), Indianapolis, In. 46224

MONEYMAKING OPPORTUNITIES

FIND out about money making opportunities concerning song writing. Free information. SAS, 3087(T) Shadow Wood, Dallas, Tx. 75224

$500 WEEKLY! Commission mailing. Pacific, Box 1109(BJ), Lake Grove, Or. 97034

'WOULD you like to receive 100 letters each containing $1.00? Rush a dollar for plan and six formulas'. Murray Enterprises, P.O. 82722, Dept. S, Atlanta, Ga. 30354

$50/HUNDRED Addressing envelopes! Details send stamped self-addressed envelope! Kelley Enterprises, Box 4696, Detroit, Mi. 48234

MAKE $337.50 for 15 hours at home! Manufacture rubber stamps. Equipment and financing supplied. Rush $10.00 for 104 page particulars. Warner, Dept. RC-449-JM, 1512 Jarvis, Chicago, 60626

WIN Consistently! Any race track! Foolproof! Details: Erwin(TM), 68 Charlesbank Way, Waltham, Ma. 02154

$75.00/HUNDRED stuffing envelopes! NuWay, Box 24949(T), Nashville, Tn. 37202

MAIL ORDER PAYS! Free rate folio of classified & display advertising in over 200 magazines, newspapers & tabloids. National Mail Order Classified, Box 5, Sarasota, Fla. 33578

RELIGION

REPENT Ye, and believe the Gospel. Write: Craig Briggs, 428 N. Washington, Lima, Oh. 45801

PERSONAL-MISCELLANEOUS

LED ZEPPELIN Fan Club! Free details: Box 2509(A7), Denton, Tx. 76201

FREE Legal photo identification card, membership card. SULC, Box 18414-183, Las Vegas, Nv. 89114

"FIND out if you have what it takes to be a Superstar!". Get a personality profile with a handwriting analysis. Send a handwritten sample and $7.50 to: Graphology Institute, 604 Second St., Davis, Ca. 95616

NEVER be lonely!!! Receive "Tons" of unusual, interesting, worldwide mail!!! Moneymaking ideas!!! Free books!! Samples!! Free magazines!! Send $2.00. Larson, Galeton, Pa. 16922

$GET Out of debt legally!! SASE, 25¢. Enterprises, Box 428(TM), Thomson, Il. 61285

PHOTO ID's - certificates - 50 states + 11 varieties - authentic professional quality - samples 25¢. Lam-I-Dent, Box 3700, Dept. TG, Cheyenne, Wy. 82001

GOOD news cassette. Free. Warner, Box 37012(R), Los Angeles, Ca. 90037

ROCK STAR GUITAR COURSE

Heavy riffs, tricks, and specialties used by every superstar guitarist! No music reading required. Get great quick! $6.00.
John Dow, P.O. Box 529-(RS)
Camden, Maine 04843

Be part of the Rock Scene . . . all the glamour and excitement, on and off stage.

Subscribe!

It happens every issue and you can be there with us—we cover it all . . . . . .

- **Richard and Lisa Robinson** catch the action, the acts, the places and parties, big and small, "in" and "out," and tell you what's going down.
- **Bob Gruen** focuses on the world of rock, both here and abroad, and his lensmanship takes you there without a ticket.
- **Doc Rock** prescribes for the rock curious
- **Brian Guitars** tells you what's new, what's best and what's what on the ever-changing scene of instruments and accessories.
- **Tommy Mec** helps you with your guitar playing. Advice on your pickin' and practicin'.
- **New Bands** play here. Rock Scene was the first magazine to feature new bands in every issue and still does. You saw them here first! Don't believe it? **Ask Kiss.**

ROCK SCENE brings you **more than one hundred and fifty hot pix** from the backstage reality that is rock and roll. Plus on the spot reporting (we were the first to cover feature **Kiss** and **Patti Smith!**) Plus gossip news and great colums

Rock Scene Dept. S-51
Box 3913
Bethany, CT 06525

Offer Expires March 1, 1981

U.S. Subscription $7.00 for 6 issues—Canadian Subscription $8.00 for 6 issues—All other foreign subscriptions $9.50.

Please Do Not Send Foreign Currency

Name _____

Address _____

City _____

State _____ Zip _____

Check one: New Subscriber ☐ Current Subscriber ☐

I enclose _____ Check☐ Cash☐ Money Order☐

6 great issues for only $7

Newsstand Price is $9.00

SAVE $2.00

ACT NOW!!!

OVER 315 PHOTOS OF YOUR FAVORITE STARS

ROCK SCENE'S "BACKSTAGE SCRAPBOOK"

Number 2 and Number 3

Previously sold at $1.50 each . . . **NOW BOTH GREAT ISSUES FOR ONLY**

Rock Scene Dept. BS-51
Box 3913
Bethany, CT 06525

Offer Expires March 1, 1981

Send me "Backstage Scrapbooks" #2 & #3
I enclose $2.50 ☐Cash ☐Check ☐Money Order

Name _____

Address _____

City _____

State _____ Zip _____

Please Do Not Send Foreign Currency
Canada add 50¢ Foreign add $1.00

ALL FOR ONLY $2 Plus 50¢ for Postage Handling

ALL PHOTOS IN "BACKSTAGE SCRAPBOOK" ARE FROM OUT OF PRINT ISSUES OF ROCK SCENE, MAKING THIS A REALLY VALUABLE COLLECTORS ITEM!

QUEEN
BEATLES
BLONDIE
KISS
LED ZEP
STONES
CLASH
FLEET WOOD MAC
more

ROCK SCENE, Dept.-51
Four Seasons Publications
BOX 3913
Bethany, CT 06525

Orders received after March 1, 1981 subject to substitution

#29☐ #30☐ #31☐ #33☐ #35☐
#39☐ #42☐ #43☐ #44☐ #45☐
#46☐ #47☐ #48☐ #49☐ #50☐

☐ Send copies checked at $1.50 each plus 25¢ per copy for postage & handling.
☐ Send all six copies checked for only $8.00 TOTAL.

Canada add 25% • Foreign add 50% • No foreign currency please

Name _____

Address _____

City _____ State _____ Zip _____

I enclose $ _____ ☐ cash ☐ check ☐ money order

$1.50 PER COPY
(plus 25¢ per copy for postage & handling)

—OR—

ANY 6 COPIES FOR ONLY $8.00
we pay the postage & handling

Canada add 25%. Foreign add 50%

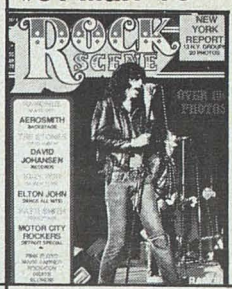
#29 Dec. '77

Johnny Rotten
Dictators
Led Zep
Kiss
Star Wars
Lou Reed
Television
Foreigner
Fleetwood Mac
Paul Jabarra
Bob Marley
Bryan Ferry
Robert Gordon
Patti Smith
L.A. Rock

#30 Feb. '78

Elvis Tribute
Peter Frampton
Keith Richard
Canadian Rock
Rolling Stones
Aerosmith
N.Y. Rock
Bob Marley
Beach Boys
Greg & Paul
Steve Miller
Crime
Bryan Ferry
David Johansen
British Punk

#31 Mar. '78



Paul McCartney
Skynyrd Tribute
Rolling Stones
N.Y. Groups
Mark Farner
Patti Smith
The Ramones
Aerosmith
Elton John
Roger Daltry
Blondie
Detroit Report
Eurock
P. Funk
Rod Stewart

#33 June '78

Ramones
Kiss imitation
John Travolta
Patti Smith
Elvis Costello
David Johansen
Jam pact
Paul Simon
Future fashions
Sex Pistols
Robert Gordon
Blondie at home
Paley Brothers
Trapper Zukie

#35 Sept. '78

Fleetwood Mac
Kiss in Japan
Wings at work
Suicide
Meet Wood
Marley's island
Johansen
Rock Scene
Ramones rock
Patti in Europe
Bowie in N.Y.
The Band
Blondie London
Dictators photo
Axis turns

#39 Mar. '79

RONSTADT
ROCK DIARY
ROCK MOVIES (2)
ABBA DABBA DO
BRUCE SITS IN
PHOEBE SNOW
BLONDIE SESSION
HALL & OATES
INTERVIEW
GENE SIMMONS
BILLY JOEL
BOSTON PARTY
PETER FRAMPTON
SUICIDE/DEAD BOYS
BRIAN: Strats, Lab Series, MXR

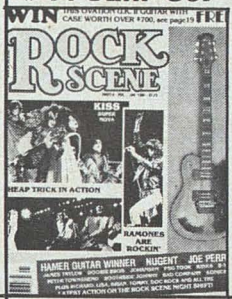
#42 Sept. '79

Rick Derringer
Boston Looks Ahead
Ramones at Palladium
Blondie's R.S. Years
Queen and Kiki
Aerosmith, Part 2
Clash Backstage
Boomtown Rats
Eddie Money
Bee Gees
Patti Smith Group
Suzi Quatro
Allman Brothers
Jefferson Starship
Brian on Hamer

#43 Nov. '79

Kiss Supershow
Frampton at Home
Who Eurocks
Cheap Trick in Japan
Aerosmith, Part 3
Rod Stewart Rocks
Ron Wood Parties
McCartney Wings
Jerry Doucette
Yes Goes Gold
David Bowie
Lou Reed
Disco Report
Meatloafing
Brian on Schecter

#44 Jan. '80

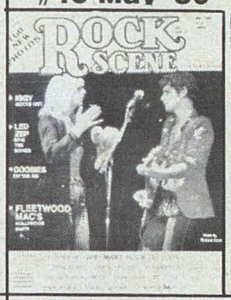


Cheap Trick in action
Ramones are rockin'
Kiss Dynasty plans
Aerosmith conclusion
Hamer Guitar party
Doobie Bros. party
Southside Johnny party
Bob Gruen party
Johansen fools around
Ian Hunter alone
Debbie Harry
B-52's cue up
James Taylor in NY
Patti Smith Group
Brian on Ovation

#45 Mar. '80

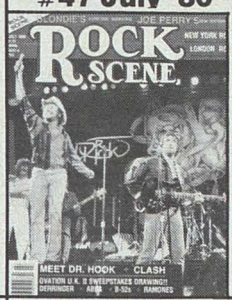
Queen, 2x2
Fleetwood Mac, 1x1
Cheap Trick Dream
Meatloaf Backstage
Johansen Tour
The Cars Collect
Talking Heads Talk
Abba gets plaqued
Foreigner gets familiar
Bee Gees in depth
The Who Moviemakers
Bondie Dreams
Doobies Party
The Clash go home
Brian on Pedulla

#46 May '80



Led Zep Sing
Doobies Airtime
Fleetwood Mac's Party
Iggy Pops Out
No-Nukes Saga
Aerosmith Rut Rockers
Suzi Q Backstage
Carly Simon
James Taylor
Foreigner
Tokyo Rocklife
Bob Marley
Police Cop Out
Detroit Report
Brian on Dean

#47 July '80



Dr. Hook, Rock Pirates
Damned and audience
Clash collect call
Joe Perry's project
Blondie Eurotour
Nuggets name the game
Derringer rocks
London's Rock Scene
Eurock Sounds
Ramones, B-52s, Rush
Patti Smith heads up
ABBA meets the biggies
Robinson's mysteries
Tom Petty dives
Brian: Music Man amps

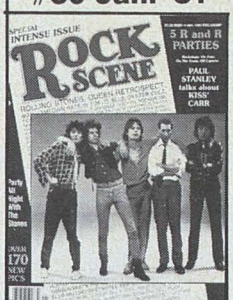
48 Sept. '80

Clash in concert
Kiss return to rock
Beatles discography
Pretenders preview
Connecticut rockers
Boomtown Rats tour
Sexy Nugent
Judy Collins, Specials
Billy Joel, Andy Gibb
Bob Seger, Linda R.
Robert Gordon profile
Police on the beat
Dead Boys live
Left Hand Frank
Brian on String Ray Bass

#49 Nov. '80

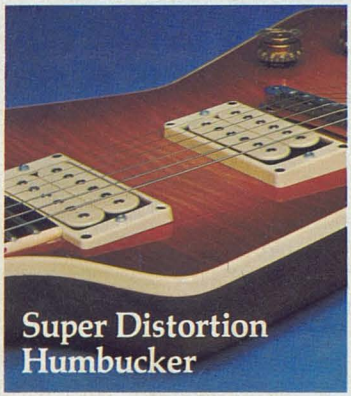
Pure Prarie League
Clash U.S. Tourbook
Pretenders Brass
R & R Tokyo
Movie Rock Summer
Alice Cooper New Success
Public Image, their way
Criss Leaves Kiss
Squeeze on
Cheap Trick Action
L.A. Lovlies
Genuine Sterling
Boomtown Rats
Pedal Steel Expo
Brian on Music Man

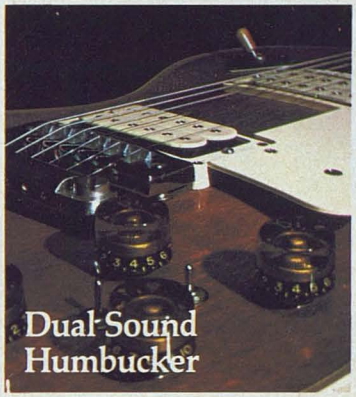
#50 Jan. '81

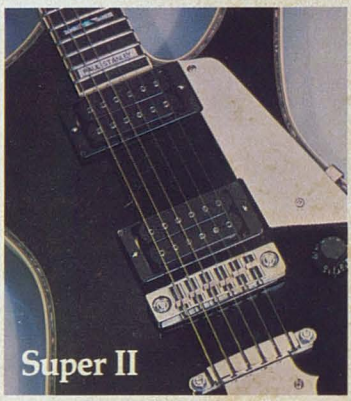


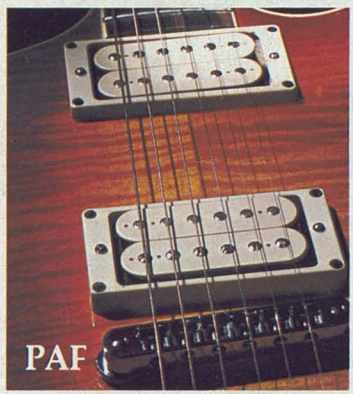
Rolling Stones Party
Blue Oyster Cult
Queen Games
Clash Rude Boys
Ramones World Tour
Boomtown Rats in Tokyo
Citizen Signs On
The New Kiss
No-Nukes Party
Bowie On Broadway
Cheap Trick
Foreigner Teach-In
Peter Gabriel Party
Cheech & Chong
Brian: Namm 1980

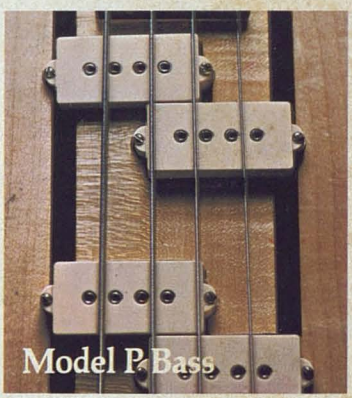
Don't choose one of these for our sound. Choose one for yours.

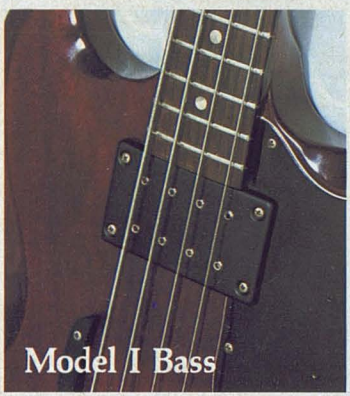


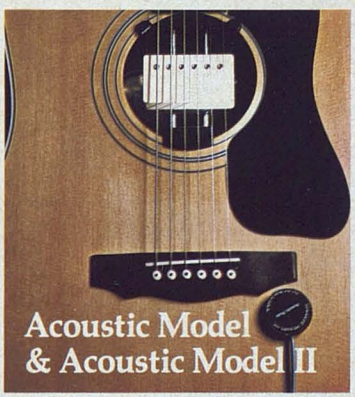












DiMarzio
Musical Instrument Pickups, Inc.
1388 Richmond Terrace
Staten Island, N.Y. 10310
(212) 981-9286